



*Registered for Transmission Abroad.)*

*Subscription, Free by Post, 2s. 6d. per Annum, payable in advance, by Cash or Postal Order, to AUGENER and Co.,  
36, Newgate Street, London, E.C.*

VOL. XIX., No. 223.]

JULY 1, 1889.

[PRICE 2d.; PER POST, 2½d.]

# JULIUS ECKARDT'S "FERDINAND DAVID AND THE MENDELSSOHN FAMILY."\*

BY FR. NIECKS.

MY only complaint in connection with this interesting, well-written book is, that the author has not told us more about Ferdinand David. As brother-in-law of Mr. Paul David, the son of the famous violinist, Julius Eckardt was, even apart from any personal recollections he himself may have, in an exceptionally favourable position to write a biography. That he failed to do so is to be regretted, for his incomplete, though valuable, sketch will prevent others from undertaking what they might otherwise have been tempted to undertake. Thus not only an opportunity was lost, but also a possibility destroyed. A German critic, in noting the fact that not David but Mendelssohn is the basis of the book, justifies the author's proceeding by saying: "David was one of those artistic personalities who, however estimable and important they might have been, nevertheless received their superior lustre not from themselves but from a sun in whose spheres they moved." I would rather say, David was one of those luminaries that would shine with greater brilliancy if they had not come within the spheres of a brighter sun. Of course there can be no question as to the relative greatness of the two men; and as to the superior interest biographical information bearing on Mendelssohn must have over biographical information bearing on David. But although both men were musicians, their work and their merits were distinct. However high we may rate Mendelssohn as a pianist and conductor, we must admit that the main business of his life was composition. It is his activity, his achievements, as a composer that make him so intensely interesting to us. Without his creative power, Mendelssohn's eminent ability—or let us call it genius—as a pianist and conductor, and his wide culture as a man, would hardly have sufficed to inspire the world with that insatiable curiosity about him. Had he been without this creative power, the stream of Mendelssohn literature which has been

flowing so long and so abundantly, and as yet shows no signs of exhaustion, would certainly never have begun its course. We would then have had no letters, no Recollections of Devrient, Hiller, Polko, and others, no "Mendelssohn Family," and—leaving unmentioned a whole heap of books, pamphlets, articles, and notes—no "Ferdinand David und die Familie Mendelssohn-Bartholdy." In David's life-work, on the other hand, composition, whatever his devotion to it, however considerable his talent for it, was of secondary importance. He was first of all a violinist, executant and teacher, and only after that, even a long way after that, a composer and conductor—and as a composer chiefly, *i.e.*, most felicitously, a composer for the violin. Now, this is a drawback in the subject of a biography. If, however, he had been a virtuoso of the most dashing knight-errant sort, his not being a composer of the first quality might have been overlooked, but in this respect again David lacked the indispensable qualifications as a hero for a popular biography. And yet, for all that, he was a man whose life deserved to be written. The frivolous who are attracted only by noisy successes might indeed leave the book unread, the thoughtful, on the other hand, would eagerly turn to it. What Eckardt writes about David is, as I have already said, an incomplete sketch. But if he does not tell us all we could wish, he tells us a good deal that we did not yet know. Of the following facts some are gathered from Eckardt's book, others from elsewhere.

Ferdinand David was born on January 19, 1810, at Hamburg, in the same house, No. 14, Grosse Michaelisstrasse, at the corner of the Brunnenstrasse, where a little more than eleven months before (February 3, 1809) Felix Mendelssohn first saw the light. His father, a cultured, well-to-do merchant, was able to give his children a good education, although the Napoleonic wars and especially the Continental System made sad havoc of commerce. All the children had an artistic turn—an elder son showed poetical talent, a daughter, Louise, musical, and Ferdinand both musical and pictorial. The boy's love of painting as well as his talent for it were indeed great enough to cause hesitation when the question was to be decided which of the two arts he should choose for his profession. His drawing-master used to say in after years when David had acquired fame as a musician: "If you had remained with

\* *Ferdinand David und die Familie Mendelssohn-Bartholdy.* Aus hinterlassenen Briefschaften zusammengestellt von Julius Eckardt. Leipzig: Dunker und Humboldt.

me, something might have been made of you." At the age of thirteen Ferdinand had already advanced so far that Hamburg could teach him no more. So he was sent to Spohr, who then was Capellmeister at Cassel, and in the fulness of his power as a violinist and composer. David stayed two years at Cassel, enjoying there not only the instruction of Spohr in violin-playing, but also that of Hauptmann in theory. Having made the most of his opportunities, indeed, shown an energy, earnestness, and self-dependence far beyond his years, he returned in 1825 to Hamburg. In the same year he undertook with his sister a concert-tour lasting several months, in the course of which they came to Copenhagen, Berlin, Leipzig, and Dresden. The choice of pieces characterises to a great extent the performer; well, the boy chose for one of their Leipzig concerts Spohr's *Gesangs-scene* and Pot-pourri on Irish airs, and the girl Moscheles' G minor Concerto and variations on the Alexander March. At Berlin the two young artists were invited to Abraham Mendelssohn's house, one of the most distinguished social centres of the Prussian capital. Although the parents had been acquainted with each other at Hamburg, it was only now that Ferdinand and Felix became personally known to each other. Each of the youths was pleased with the other, and their first meetings and communings were the commencement of a life-long and ever-deepening friendship. The impression which Felix had made upon him had no doubt something to do with Ferdinand's conception of a plan of removing to Berlin. In the summer of 1826 he writes to his new friend for advice on this matter. The letter he received in reply reminds me that "youth" was hardly an appropriate designation for the sixteen-years-old Mendelssohn, who had an old head on young shoulders. But of this letter more by-and-by. His plan having been approved of and favoured by the terribly wise Felix, Ferdinand took up his abode in Berlin, not, however, before first securing a post in the orchestra of the Königsstadt Theatre at which in the years 1826-8 Henriette Sontag let her light shine. The orchestra conducted by Ferdinand Stegmayer comprised several players who became afterwards musicians of note, among others Felix Mendelssohn's particular friend the violinist Eduard Rietz, who died young in 1833, and the violoncellist Julius Rietz, better known to the world as conductor at Düsseldorf, Leipzig, and Dresden, and composer of some sterling concert music. With the brothers Rietz and Felix Mendelssohn, David played a great deal at the latter's house. In the spring of 1829 David accepted an engagement offered him by a rich Livonian landed proprietor, Von Liphart by name, at the recommendation of Mendelssohn. His duties consisted in taking part in the quartet performances on the estate of his patron, the rest of his time being at his disposal. His colleagues were the violoncellist Bernhard Romberg, Kudelski, and Hartmann. What Hartmann the latter was I do not know. The second of the above-named, Karl Mathias Kudelski, a pupil of Eduard Rietz and Lafont in violin-playing and of Urban in composition, who previously had been like David a member of the Königsstadt Theatre, became subsequently first Capellmeister of a Russian prince, then leader and conductor at the Imperial Theatre in Moscow, and finally retired to Germany and devoted himself to the composition of music and the writing of books. His duties we have seen were not engrossing, in fact, they left him plenty of time for study, teaching, and intercourse with the inhabitants of Dorpat, for it was in the neighbourhood of that university town that Herr von Liphart's estate lay, and in the town itself that David and his colleagues

lived. The holidays were utilised by David for concert-tours to St. Petersburg and the principal Baltic towns. Pleasant as he found intercourse with Dorpat society, he found intercourse still more pleasant with the family of his patron—pleasant with all the members of the family, but no doubt especially with one of the daughters.\* This idyllic existence, which cannot but have furthered his artistic development, came to an end in 1835. Mendelssohn had in the meantime become conductor of the Leipzig Gewandhaus concerts, and to him David wrote for information about the emoluments and succession of the place when Concertmeister Matthäi was laid down by serious illness. David's inclination to come to Leipzig gave much pleasure to Mendelssohn, who had thought of his friend before and now went to work heartily to bring the matter to a favourable issue. The first measure he took was to keep room for David in one of the concerts, so that he might have an opportunity to make himself known to the Leipzig connoisseurs; for of course his *début* ten years before could not count. David made his first appearance in Leipzig as a man and mature artist on December 10, 1835, on which occasion he played with immense success two compositions of his own—a concerto and variations. In short, he settled in Leipzig and remained in the position he entered upon till his death on July 18, 1873, in the neighbourhood of Klosters in Switzerland. I said he remained in the position he entered upon, that is, he remained in the position of leading violinist, for in other respects it underwent in the course of time several changes, at the desire and to the advantage of the occupier. But it is of less importance to note that he was relieved of part of his work at the theatre than that by the foundation of the Conservatorium in 1842 a grand sphere of activity as a teacher was thrown open to him. On coming to Leipzig at the end of 1835, David lost no time in resuming the chamber concerts formerly given by Matthäi, his assistants being Uhlrich, Qneisser, and Grabau. A first series of three came off to the satisfaction of all concerned in January, and were followed by three more in February and March. His first appearance as leader of the Gewandhaus orchestra took place on the 25th of February, 1836. Now let us see what some of those who were intimately acquainted with the work he did thought of it. Hauptmann sums up his qualities in saying: "David is a thoroughly clever violinist, altogether excellent musician, and also a good composer." A more particular characterisation of the artist is given by Alfred Dörfel, who writes: "David was a finished, clever [*durchgebildeter, geistvoller*] artist; in his violin-playing, especially in his quartet-playing, he rose often to the full height of his friend Mendelssohn, whom he so highly honoured. The performances which united these two masters of the executive art in *ensemble* playing remain unforgotten in the depth of their hearts by those who were witnesses of them. In Beethoven's Kreutzer Sonata more than in any other work they presented the highest and most perfect. There was something incomparable, indescribable, in their stepping forward *con leggerezza*, bowing lightly, and without any desk between them and the audience, interpreting the magnificent composition with the greatest freedom of artistic presentation, as if it were just then being created by the mind of genius. But as *Concertmeister* [leader of the orchestra] David was in his way quite unique. His talent for quickly comprehending a work and perceiving all the requisites of a correct technical performance, was really splendid; his

\* He got engaged to her in the summer of 1836, and married her in due course.

zeal in schooling the string orchestra, so that the multiplicity might be fused into unity, was indefatigable; his energy to fill every member of the orchestra with a deep and lively sympathy with the whole, was irresistible. To be sure, he maintained a strict discipline. In the look that was at his command he had a sharp and dreaded weapon, whose effect never failed. Occasionally it happened that he went farther in his severity than, considering the artistic conscientiousness and ambition of the orchestra, was necessary or at the moment even beneficial. But also in such cases he acted on the excusable impulse to attain the utmost excellence of execution, had in his mind not the person whom he offended but the matter in hand, of which he took upon himself the whole weight of responsibility. Schumann's wish of the year 1837: 'Above all, may Heaven preserve us this *Concertmeister*' expresses in a few words his high esteem of David's merits." In turning from David the concertmeister to David the teacher, there occur to my mind the words of J. W. von Wasielewski, a pupil of that master and the author of a book entitled *Die Violine und ihre Meister* ("The Violin and its Masters"), who says: "In view of his long and no less extensive than successful activity as a teacher, Ferdinand David may be regarded as the chief propagator of the Cassel school. In this connection we have only to keep in mind that his predominantly eclectic style, which is in consonance with the modern spirit, is without that sharply marked individuality which characterises Spohr's violin style." Very interesting and precious is the account which Mr. Paul David gives of his father's method of teaching in the article *Violin-Playing* in Sir George Grove's *Dictionary of Music and Musicians*. "As a teacher his chief aim was to give to his pupils a thorough command of the technique of the violin, and to arouse and to develop their musical intelligence. There as elsewhere the classical works of violin literature naturally formed the main stock of teaching material. At the same time David laid great stress on the study of the modern French masters, maintaining that, irrespective of musical value, their works, being as a rule written with the aim of bringing out the capabilities of the violin, contain a large amount of useful material for technical training, which in the end must benefit and improve the execution of music of any style." By far the most distinguished of David's pupils are Joseph Joachim and August Wilhelmj. About the former we read in a letter which Madame Schumann wrote on August 17, 1843, to her father that this twelve-year-old Pesther was going to play on the 19th at a concert given by Pauline Viardot-Garcia. "He came," she continues, "and wished to be admitted to the music-school, but he was not received, because he greatly overtops all the others, and plays so prettily that he could already travel—this is what Mendelssohn says." Indeed, Joachim arrived then from Vienna, where that excellent violinist and teacher Joseph Böhm had given him a sound training. David is said to have been his adviser rather than his teacher. According to Wasielewski, Joachim studied under the direction of the Leipzig master the higher and the highest tasks of violin-playing, especially the concertos of Beethoven, Spohr, and Mendelssohn, and the solo sonatas of J. S. Bach. Although David was not a vagrant virtuoso, Hauptmann could write of him as late as April 3, 1862, that he was readily undertaking longer and shorter artistic tours and was always received in the most distinguished manner. When Mme. Moscheles mentions, in *Aus Moscheles' Leben*, the visit which David paid in 1839 to London, where in the meantime Mme. Louise Dulcken, his sister, had settled and was enjoying a high reputation as a pianist and teacher, she remarks: "This worthy pupil of Spohr

played the works of his great and noble master and his own *bravura* pieces with an irreproachable technique, and his quartet-playing at Mori's and Blagrove's *soirées* enraptured all who possessed genuine artistic taste, for anything like this had before him not even approximately been attained in England. David and Moscheles appeared both at the second Philharmonic concert—David for the first time with a concerto of his own, Moscheles with a new Pastoral concerto. By this first appearance David had already obtained for himself the high position which is due to him, and which he subsequently strengthened by every further appearance." More of David in London by and by. His compositions comprise an opera, *Hans Wacht*, a symphony, a sextet and a quartet for strings, concertos for the trombone, the clarinet, the violoncello, and the viola, a concertino for the trombone, a concert-piece for bassoon, songs, &c.; but it is his compositions for the violin with orchestral or piano accompaniment (concertos, concertinos, variations, and characteristic pieces) which form his chief claim to fame as a composer. Though not a great, David was a good composer; and though not a powerful, a distinct and amiable individuality is revealed in his compositions. Mr. Paul David's remark about his father laying great stress on the study of the modern French masters comes back to one's mind in considering his compositions for the violin. They have indeed much of the French brilliancy, sprightliness, and piquancy in their constitution. Peculiarly Davidese is a *capriccioso* element which vents itself in many a *Capriccio* plainly so-called, but also pops up here and there and everywhere. In it we have no doubt the musical expression of a trait in the character of the man, who is said to have been full of wit and humour in his conversation. With a specimen of the latter I shall conclude the first half of my remarks. To Hauptmann, the newly-appointed *cantor* of St. Thomas, who as such had to choose the music to be performed at the services, he said: "By good compositions you will gain the esteem of the members of the band, by short ones their love."

(To be continued.)

## THE ORGAN WORKS OF J. S. BACH.\*

EDITED BY W. T. BEST.

### INTRODUCTORY.

IN these days of steam-printing, and other facilities for cheap production, enterprises are deemed of an every-day character that would have been contemplated with astonishment and wonder half-a-century ago. Such an undertaking is the Bi-centenary Edition of the Organ Works of Sebastian Bach, the publication of which commenced on the two-hundredth anniversary of the composer's birth, and is still in progress. Reference has more than once been made in these pages (MONTHLY MUSICAL RECORD, 1885, p. 87; 1886, p. 135, &c.) to some special features of this edition; but the time has now arrived when a more detailed notice may well be entered upon. At the first blush it might seem a work of superfluity to issue another edition of Bach's organ music, seeing that the excellent and carefully compiled work of Griepenkerl and Roitzsch, forming part of the great edition of Peters (Leipzig), is so accessible and moderate in price; but, other distinctions apart, this is especially an English undertaking, brought out by a London firm, and edited by an Englishman whose name is a guarantee of his fitness for the task. This is a matter of congratulation.

\* Augener & Co.



tion, not only to publishers and editor, but to native musicians in general. Great must be the change in our estimate of the genius of Bach since the days when Burney wrote so slightly of it. To this advance in taste is owing the possibility of the success of the publication: for without a constituency to support them, editors and publishers would labour in vain. Happy times, these, for musicians, in this respect at least—they can now form libraries at a cost that is purely nominal, compared with the sums their forerunners had to pay; nay, more, they can for a few shillings acquire treasures their predecessors vainly aspired to possess. We must not exult over our privileges without remembering those to whom we owe them: for it is to successive generations of zealous workers that we are indebted for those marvels of modern production the very profuseness of which makes them appear mere commonplace affairs. The "rise and progress" of the music of Bach in England—to take as an instance—has never yet been written; and it seems a fitting preface to this latest homage to his genius to survey, however briefly and imperfectly, the efforts of early Bach propagandists—efforts which have led to results beyond anything their most fervid imaginings conceived.

It would be interesting to quote the first English notice of Bach, but it is doubtful if anything of importance is to be found prior to the mention of him in Dr. Burney's "Present State of Music in Germany," published in 1775. This is a very brief sketch, and expresses no opinion of the writer. The "History of Music," by Sir John Hawkins, published in the year following (1776), has more details, but is surely too well known to need citing here. He gives a specimen of Bach's composition, the theme, and two of the "Thirty Variations in G" (Peters, No. 209). The name of Bach occurs in the second volume of Dr. Burney's "History," published in 1782; in the third, which appeared in 1789, the historian, writing of the "eternal fugues upon dry and unmeaning subjects" which characterised the instrumental music of the time of Queen Elizabeth, remarks on the restraint and labour the very terms *canon* and *fugue* imply. "Handel," he says, "was perhaps the only great fughist (*sic*) exempt from pedantry. He seldom treated barren or crude subjects; his themes being almost always natural and pleasing. Sebastian Bach, on the contrary, like Michael Angelo in painting, disdained facility so much, that his genius never stooped to the easy and graceful. I have never seen a fugue by this learned and powerful author upon a *motivo*, that is natural and *chantant*; or even an easy and obvious passage, that is not loaded with crude and difficult accompaniments." In the fourth volume, also dated 1789, Bach's name comes on in chronological order, and Marpurg's encomium is alluded to; but in a footnote the doctor expresses his dissent from such eulogy:—"As this truly great man seems by his works for the organ, of which I am in possession of the chief part, to have been constantly in search of what was new and difficult, without the least attention to nature and facility. He was so fond of full harmony, that besides a constant and active use of the pedals, he is said to have put down such keys by a stick in his mouth, as neither hands nor feet could reach." As this note was written a good many years after Dr. Burney's tour in Germany (which began in 1772), it is evident that time had no softening effect upon his opinion of Bach, and that he did worse than nothing in promotion of the study of his music in this country. But better things were soon to follow.

In 1779 the "Wohltemperirte Klavier" was said to have been published in London, by August Kollmann; but it is strange that no mention is made of it by Samuel

Wesley, who, in conjunction with Karl Friedrich Horn, was preparing an English edition of that work, which was brought out in 1810. This is the more remarkable, as Wesley, in Letter II. of those relating to the works of J. S. Bach, makes special reference to the fact that Kollmann had included one of the trios (known as organ sonatas) in his "Essay on Practical Musical Composition" (1799). In 1802 Forkel's "Life of Bach" appeared, and must soon have become known here, for Samuel Wesley, in the letter already alluded to, dated October 17, 1808, says:—"We are (in the first place) preparing for the Press an authentic and accurate life of Sebastian, which Mr. Stephenson the Banker (a most zealous and scientific member of our Fraternity) has translated into English from the German of Forkel, and wherein is a list of *all* the Works of our Apollo." Happy Wesley! the Bach missionary *par excellence*! But his wildest dreams fell far short of the revelations subsequent editors were to disclose.

The English translation of Forkel's "Life" was published by Boosey & Co. in 1820, but bears no translator's name on the title-page. If "Mr. Stephenson the Banker" really accomplished this task, let his name be duly honoured in these pages! Closely associated with Wesley were the before-mentioned K. F. Horn and Benjamin Jacob—a trio of genuine enthusiasts. What they did must be told in few words. Horn projected the design of publishing a complete edition of all Bach's works, so far as they were known; Wesley and Jacob gave performances of his fugues upon the organ in the Surrey Chapel in 1809, playing the pedal works as duets, and in this form some of them were published. That known as the "St. Ann's" fugue is thus reviewed in the *Harmonicon* (V. 189):—"Were ours a retrospective review, we would dwell with no ordinary satisfaction on a fugue by Sebastian Bach; would descant on the fitness of the subjects, the correctness of the answers, the ingenuity of the inversions, and on the effect as a whole: for, without being enthusiastic admirers of this composer, we are quite alive to his merits, and admit that in his day, the then prevailing taste in music being considered, he had but a single superior; though this was a superior to whom any one might have felt proud at being named as second:—we need hardly add the name of Handel!—In its original shape it (the fugue) is written for one performer, who is required to use not only his hands but his feet also, for nearly as much is allotted to the pedals as to the ordinary keys. As in such form it is excessively difficult, and in the absence of pedals impracticable, Mr. Jacob has arranged it for four hands, thus giving it a fair chance of getting into much more general use." After a word as to the themes, the writer concludes with:—"The effect of these is extremely gratifying to those who have cultivated a taste for this species of music," adding a word of praise to Mr. Jacob for his arrangement. It is pretty evident that the cause of the "Sebastian Squad"—as Wesley called his co-workers—was not greatly aided by the critics of that day. But Wesley's crowning triumph was his conversion of Dr. Burney, which was accomplished so thoroughly as to give the Bach champion the greatest delight—as many passages in his letters attest. It would appear that Dr. Burney had never heard a note of Bach's music played, and Wesley essayed to perform one of the fugues from the doctor's own copy, given to him by Emanuel Bach. This was so full of *scriptural* faults, as Wesley termed them, that though he did not *boggle*, he says he played with extreme discomfort. The "perfect and enchanting melody" then became, for the first time, apparent to the learned historian, who was further disconcerted to hear that Wesley had a second



book of twenty-four "such precious Relicks" of which he was in complete ignorance.

But it is time to pass on to other names. In 1835 Dragonetti published, at his own expense, as it is stated in the supplement to the "Musical Library" (iii. 69), some of Bach's "Grand Studies for the Organ," as duos for pianoforte and double-bass. One of these was performed by the arranger and W. Beale at a classical chamber concert at Willis's Rooms, March 3, 1836. Another, March 31, 1837, by Benedict and Dragonetti, of which the *Musical World* wrote:—"It is impossible to speak in adequate terms of the prelude and fugue of Sebastian Bach; never was such a combination of god-like strength with the most airy playfulness. If Sebastian Bach is playful, it is the playfulness of lightning." Enthusiasm had reached the critics by this time—a hopeful sign! During the latter year other artists followed this example: so the cause was evidently progressing. In 1836 Dr. Gauntlett gave lectures on Bach and Handel, and in one—given at the London Institution, in March, 1837—Bach's vocal music was performed, for the first time, in England. Dr. Gauntlett tells a good story in one of his lectures. "I have often been amused," he says, "at the acuteness by which a mechanic, who was accustomed to blow the organ at one of the metropolitan churches, distinguished the compositions of this writer (Bach). Although perfectly unacquainted with music, the man would decide, without hesitation, on the identity of this writer, and be seriously offended if any attempt were made to palm off the fugue of another composer as the work of Bach." I should like to have known that organ-blower! This little incident shows how the organ music of Bach was coming into use. Reverting once more to his vocal music, it may be mentioned that, probably owing to Mendelssohn, a selection from the "Passion Music" (St. Matthew) was performed at the Birmingham Festival of 1837—the first to claim such an honour, and which some writers have awarded to the Leeds Festival of 1858; but apparently so little valued that the Birmingham Committee utterly neglected Bach for half a century after, only atoning for it last year, when the "Magnificat" in D was included in the Festival scheme. The Clavier Concerto in D minor was played for the first time in England by Moscheles, May 11, 1836, who also, in conjunction with Thalberg and Benedict, introduced the triple concerto in D minor, May 30, 1837. Both works were re-scored for orchestra by Moscheles—a proceeding which would be looked upon as unpardonable at the present day. But to return to the organ compositions. From 1844 to 1846, Mendelssohn was co-operating with the firm of Coventry and Hollier in bringing out an edition of Bach's Organ Works. A more extended publication, running on to nineteen numbers, was issued by J. Alfred Novello, from the Dean Street house, at a date I am unable to fix. The title-page gives the information that a separate violoncello part may be had, and that "these studies may be played on the pianoforte by one or two performers." In 1844 was commenced the publication of the organ works by the Leipzig firm of Peters. With the learned prefaces of Griepenkerl, this must have given a great impetus to the study of Bach in this country.

The ground having been thus prepared, organised effort supplemented individual enterprise, and in November, 1849, the London Bach Society was projected, followed (in 1850) by the establishment of the German Bach-Gesellschaft. The former devoted itself chiefly to the performance of Bach's great choral compositions; the latter to the publication of a complete critical edition of his works. The issue began in 1851, with ten of the Church cantatas, the gigantic undertaking being even

now far from a conclusion. Its influence in England is of an indirect character, however, the work being found only in the library of students of means. It is mentioned here on account of the volume of organ music, edited by Dr. W. Rust, whose preface will be referred to in its proper place. The London Bach Society, perhaps acting on the advice tendered by the *Athenæum* (1849, p. 1138), confined its operations to public performances of Bach's works, bringing forward the *Passion according to St. Matthew*, April 6, 1854, Sterndale Bennett conducting; and, later on, some movements from the Mass in B minor, the last concert introducing to England the *Christmas Oratorio*, which Mr. Barnby afterwards revived in a complete form at the Albert Hall, December 15, 1873. The Bach Choir of to-day has the honour of being the first to give a complete performance of the colossal Mass in B minor, the date of which event—April 26, 1876—ought to be held in remembrance by all Bach students. Otto Goldschmidt was the conductor. Finally, in 1884, Messrs. Novello, Ewer, & Co. placed all genuine lovers of the Leipzig master under the deepest obligation by publishing an English edition of Spitta's grand book, "Johann Sebastian Bach," the translation being the joint work of Clara Bell and J. A. Fuller-Maitland.

It may now be safely asserted that in no country is Bach's music more generally to be heard than in England; it is equally safe to maintain that much earnest study is yet needed before his works can be properly executed or their true significance clearly apprehended. So far as the organ compositions are concerned, the student need wish for no better guide than Mr. Best, whose labours are now to be the subject of detailed consideration.

STEPHEN S. STRATTON.

## MUSIC AS A RELIGIOUS FORCE.

By G. W. L. MARSHALL-HALL.

WHAT is music? Why should it ever assume to itself a more and more important place among the characteristic pursuits of advancing civilisation? Why, inspired by the uplifted cross, should it burst forth, glorifying heaven and earth in strains scarcely to be dreamed of, giving a tongue to the mute eloquent wounds of our gentle Redeemer?

There has been in the lives of most of us a moment when, seated by the side of one we loved, hand clasped in hand, look fettered to look, we have felt joy so passingly deep, so ineffable, that we have been forced to rest in silence, lest a rough word cast by our lips into this tranquil, fathomless well, should disturb its serenity. Perchance some of us too have known what it is to see pass away from us in the peace of death—whose stillness contrasts so terribly with the agony of the living heart, one very dear to us; and perchance, as we sat by the bedside, bewildered, benumbed by the shocks of merciless grief, a friend, fearing to jar on the sanctity of our sorrow, has taken us silently by the hand, and with this most eloquent of speeches held watch by our side.

To this dumbness of joy and of grief music imparts a voice, a tongue. This silence of bliss, of anguish, of sympathy, it embodies in living tones.

Music is the silence of a great heart. Which of us, for some one moment of life, has not felt the heart grow great?

Those profound emotions, which poets, by the most subtle use of language can but hint at, trusting the world's experience-prompted imagination to supply, are by music given substance and form.

Joy and sorrow are the parents of love; bearing, nourishing, completing it. Thus of love, sympathy is a necessary part, being the suffering with, entering into, the

joys and sorrows of others. To awaken this sympathy in the breasts of all men, seems to be the ultimatum towards which all Art and Science are striving, and the success of their efforts we call the "progress of civilisation."

The struggle for worldly power and respect, firstly by means of brut estrength, which characterised the world for a long time; secondly by means of amassing gold, which characterises the world now, must at some dim date in the future give way to a friendly contest between intellect and intellect, each striving to win a place of honour in the community by heaping benefits upon its less gifted members.\* The time will be when mankind will bestow on the *sufferers* of the world the admiration and sympathy which are now lavished on the blood-spillers, the conquerors, the gold-pilers, the "successful man."

Although in this short sketch of a vast subject it is impossible to trace the influence of Science on the progress of civilisation as here interpreted, yet it is most profitable to consider the indirect but sure manner in which the minutest discovery and most wonderful invention of Science alike have tended to provide men *time* in which to *think* (for instance, by the gradual substitution of machinery for unskilled, *i.e.*, unthinking labour), and *forced* them to make use of such time.

Depth and nobility of *emotion* alone raises man higher than the beast, genius higher than average man, godhead higher than genius; Thought and Power merely distinguish one from the other.

The ideal man, the ideal God, the real Christ, is one whose mind and emotions are so noble, that evil is *naturally* repugnant, good attractive to him. He is not obliged, by the application of principles, to repress evil emotions, for he knows them not. This is a summit of virtue to which there seems at present but little prospect of attainment, but which is useful to bear in mind, as indicating the final goal to which refinement of the emotions tends.

Thought therefore is in reality useful and wonderful only because it is a powerful refining agent. As soon as we grasp and admit that it is a fact, that by such refinement *alone* can man become greater, more godlike, happier—and that everything which surrounds him in life, directly or indirectly, pushes him forward in this direction, and is, if the matter be traced to its source, only esteemed by him in proportion as he perceives that it educates him, the importance of what may be called artificial education (*i.e.*, school-education) is at once seen. Unfortunately the "schooling" of the present day has almost entirely forgotten that its aim should be to assist Nature in the process of evolution of man's mind, and is directed towards utterly wrong and often hurtful ends, so that a false state of things has come about in which only that education is looked on as useful and venerable, which helps a man to "get on in the world," not, that is to say, in becoming a *noble*, but a *wealthy*, man. (The illogicality of which is plain when we notice that this very wealth, often obtained only by life-long slavery and intellectual degradation, is only valuable in so far as it affords opportunity to ennoble the mind). We misname our modern system of schooling *education*, it is not a *leading-out* of the mind, but a senseless *stuffing in* of all sorts of matters.

In this wise is it that Fine Art, which ever clings to the Ideal, to Truth, has gradually become separated from the necessities of practical life, and the most practical of all in this world is looked upon as a luxury for idle hours.

The priests of man, ordained and sanctified by God himself in the bestowal of genius, are regarded as mere gold-getting triflers.

I say, *the most practical*—for Art more directly than aught else is calculated to attain that end towards which Creation strives. In the columns of the *Musical World* I endeavoured a short while ago, to show how speech acting upon musical sound had produced what Herbert Spencer aptly terms "an idealised language of the emotions." Every being, speaking under the influence of emotion, may be said to sing, to give forth *melodies*; these music casts into more intelligible form. Thus all, in some degree, understand music, for it is Nature's language. Art is ever perfecting this language, and by studying her method of doing this, a full understanding of the musician's meaning is to be gained.

So, music being, as I before said, the silence of a great heart; namely, embodying emotion too deep or subtle for words to express—any noble man can actually transform into tones his own glorious emotions (the essence of his nobility), and these tones can be infinitely reproduced, awaking in the breasts of others, at all events for the time being, the same nobility of feeling.

So great is the sensuous beauty of music, that it is able to attract those over whom nought else has power, and, holding them thus enthralled, to pierce, with its deep under-soul, to their very innermost, purifying, uplifting them, awakening those too long dormant sympathies which constitute man's nobler nature, and thus becoming a true religion—binding-force, of humanity.

#### THE LARGEST ORGAN IN THE WORLD.

ON the 4th of last month an inaugural recital was given by Mr. Best on probably the largest organ ever built, viz., that just completed at the factory of Messrs. Hill and Son, for the Town Hall, Sydney, New South Wales, at an estimated cost of £15,000. This instrument possesses the extraordinary novelty of a pedal reed-stop of 64 ft. sounding length (or two octaves below the lowest C on a pianoforte), which a critical audience pronounced to be an acoustic triumph, the sounds below the 32 ft. range being both prompt in attack and of true pitch. Such a deep-sounding pedal bass as this can only co-operate in suitable passages and with powerfully-combined masses of tone above it. In the third division of Bach's great Fugue in E flat, Mr. Best availed himself of a happy opportunity to let this *tuba mirabilis* be heard, and its entry on the measured tones of the plain chant produced an astonishing effect, the unparalleled grandeur of sound fairly thrilling the listeners and causing a veritable sensation. The organ has 126 sounding stops distributed between five claviers and pedals, thus:—Pedal, 26; Gt., 28; Sw., 24; Ch., 20; Solo, 20; and Echo Org., 8. As a means of readily governing the varied shades of tone, quite a forest of pneumatic levers and couplers has been provided, giving in a moment the desired combinations of the player. Although heard under evident disadvantage in the factory, which it nearly filled, the renowned firm of Hill and Son may be congratulated on their success in the various departments of tone, the diapason or foundation-stops being of fine quality, supplemented by a graduated increase of tone derived from an aptly devised series of harmonic stops comprising the "Mixture-work," without which the great contrapuntal works of Bach and others lose all genuine effect on the instrument they were specially composed for. Amateurs of the organ may be interested to know that in the harmonic series the "seven-

\* Already there are many instances of this in both Science and Art.

teenth" (or third-sounding rank) has been restored to its indispensable position in the Sydney organ. The imitative stops, suggestive of their orchestral prototypes, are of rare delicacy and expressive tone, and the "touch" of the clavier and pedal-board of this immense instrument is as light as that of a pianoforte, what is known as the "tubular action" being employed throughout. The very necessary wind-supply is maintained by a gas-engine of great power, and it is pleasing to note that a superb modern "organ-case" has at last been designed by an English architect—Mr. Arthur Hill—which offers a marked contrast to the miserable erections which house many large cathedral organs of recent date. The remaining items in Mr. Best's programme were Handel's Concerto in G; an Andante from Mailly's first organ Sonata; a Siciliana, by Bach, in G minor; a Fantasia Pastorale by Mr. Best; and Mendelssohn's Sonata in B flat, No. 4.

It is said that the organ will require three or four months to re-erect in the Sydney Town Hall, after being dispatched from this country during the month of August.

## Foreign Correspondence.

### MUSIC IN LEIPZIG.

(FROM OUR SPECIAL CORRESPONDENT.)

THIS month we have to record a musical event of uncommon interest—to wit, a performance of Mozart's *Figaro*, by the Leipzig Conservatoire, on which occasion the soloists, chorus, and orchestra, were entirely recruited from students of the Conservatoire. The performance was excellent throughout, and reflected the highest credit upon all concerned. It gave practical proof, moreover, that the efficiency of the teaching here is equal, if not superior, to that of any institution of the same kind. Our best thanks are due to Frau Professor Schimon-Regan and Herr Rebling, who trained the soloists. The first-named was years ago a famous concert-singer, and only last winter evoked a storm of applause by her songs at the Gewandhaus. We must also give a word of praise to Herren Klesse and Ewald, who prepared the chorus; and last, but not least, to Herr Hans Sitt, who conducted the performance, and who had raised the orchestra to the highest standard of perfection. The management, we understand, was in the hands of the crewlike famous Heinrich Behr, who is one of the directors of the Conservatoire. The dialogue in *Figaro* is far from easy, and we must confess to having felt some misgivings about it; but these were agreeably dispelled, the humour of the text being exceedingly well sustained by the students. We may here remark that it is far easier to be pathetic than to be humorous, though the latter is often undervalued, like the talent for writing easy, flowing, but at the same time noble, music. Fräulein Anna Münch, of Gera, chiefly excelled among the lady performers. She possesses a voice of rare excellence and charm, takes the high C with ease, sings well in tune, and acts much above the average: so that one quite forgot that she was a beginner, making her first appearance upon the stage. Fräulein Bode, of Buenos Ayres, as the Countess (Fräulein Münch took the part of Susanna) was hardly up to the mark. The quality of her voice and her style of singing gave the impression that she would have been much more at ease in the part of Fides, than in that of the young and mournful, though at the same time wily, Countess. In her acting this young lady showed a certain *nonchalance* which was by no

means agreeable. Fräulein Abrams, of London, on the other hand, made a very pretty page. Though her voice is not large, it is sufficient for this part, and both her songs were beautifully rendered. Fräulein Konopasek, from Kronstadt, represented Marcellina very well. With a slightly older "make-up," she would have looked the part better. Fräulein Schmidt, from Reudnitz, as Bärchen, was quite equal to the character. We must not omit a word of praise for Herr Zimmermann, as the Count, and for Herr Otto Hunger, of Leipzig, who played the Figaro. The voice of the former is extensive and of excellent quality; the tone of Herr Hunger's not so pleasing. But both gentlemen were satisfactory in their singing as well as their acting. The Count might have been a little more amiable and elegant, the Figaro a little more "extravagant." Herren Gustav Krause (Bartolo), and G. Vogel (Basilio), not forgetting Herr Kollmann, displayed much humour without exaggeration. The *locale* chosen for the performance was the old "Stadt" Theatre, and there was a large invited audience. All who were privileged to take part in the event will long remember it with pleasure.

Despite the tropical heat of the past month, the Leipzig Liszt Society gave a concert, which was largely attended. The programme (with the exception of three Lieder by Franz), was composed exclusively of works by Liszt. The audience applauded everything tumultuously, but as most of those present were members of the Society or personal friends, the applause cannot count for much. When an impartial mixed audience are lavish in their plaudits the case is far different. We may mention, too, that the object of the concert was primarily to give a good "send-off" to Herr Capellmeister Nickisch, who is leaving Leipzig. This gifted conductor again exemplified his powers by directing Liszt's symphonic poem *Tasso*, and *Faust* symphony, both of which were executed by the orchestra in the most intense fashion. The "Arion" Gesang-Verein and Herr Hedmond: lent their aid in the *Faust* Symphony. Frau Baumann sang, with her customary grace and sentiment, three songs by Liszt and three by Franz. These latter shone out conspicuously by contrast with their surroundings. Herr Stavenhagen played the E flat Concerto, a "Sonnet of Petrarch," and the 12th "Rhapsodie Hongroise." He displayed all the bravura and elegance necessary for these pieces; but his "pianissimo" was occasionally inartistic, dwindling into insignificance, and making the audience feel nervous.

There have been a number of farewell performances at the theatre. Herr Lederer yesterday sang "Lohengrin" for the last time this season, and received quite an ovation from the audience, though heretofore he has only been coldly received. Herr Greugg will shortly take his leave, being engaged for Vienna. Herr Hedmond: and Frau Stahmer-Andriessen are leaving for Cologne, and Herr Capellmeister Nickisch is going to Boston. We bid them all—whom we have to thank for many a joyous hour—a friendly farewell.

### MUSIC IN VIENNA.

July, 1889.

OUR present magnificent Imperial Opera House has been opened just 20 years ago, during which comparatively short period no less than 176 works have been given.

According to some interesting particulars published by the Imperial Opera, Meyerbeer's *Huguenots* holds, with one single exception, the first place in the number of



performances given—viz., 450—from the *première*, on December 19, 1839, to May 10th last; the aforesaid exception being Mozart's *Don Juan*—heard 476 times since its first production, that is, fifty-one years previous to that of Meyerbeer's *chef d'œuvre*. The number of 400 representations has been exceeded only by the following three operas: *Freischütz* (441), *Robert Le Diable* (430), *Barbiere* (413). Three hundred performances were surpassed by the *Zauberflöte* (387), *Tell* (380), *La Muette* (352), *Norma* (334), Schenk's *Dorfbarbier* (318), *Figaro* (317), *Prophet* (312).

In reference to Wagnerian vocalisation, Herr Wilhelm Jahn, the eminent director and *chef d'orchestre* of our Imperial Opera, published in the *Blaue Donau* the following significant remarks:—"The lion's share of every important German *répertoire* is taken by Wagner's music-dramas. Since the chiefly declamatory delivery of Wagnerian parts demands very powerful organs, these are, besides stage presence and acting capacities, the first consideration, technical training standing in the second line. Hence, many singers who have hardly mastered the A B C of vocal art obtain prominent positions, and these bad examples mar the good morals of the new crop, in that scarcely anybody considers it needful to acquire perfect vocalisation, but the natural raw material is taken as a sufficient qualification after a few elementary dramatic studies, to seek and—find an engagement, thus putting the seal on the destruction of true vocal art. Something will have to be done to arrest this downward course, if Mozart, Rossini, Meyerbeer, and even Weber and Beethoven, are not to be gradually lost to the operatic stage." In conclusion, Herr Jahn deems it indispensable to split the opera, according to Parisian fashion, into two distinct institutions, as it is gradually becoming impracticable to combine the two separate forces required for Wagner's music-dramas, and analogous works, and those where artistic vocalisation is the primary requisite, within a single operatic establishment.

The contract with Herr Fuchs—first *chef d'orchestre*, like Hans Richter at the Imperial Opera—has been renewed for ten years.

Great excitement prevails amongst the orchestral players of the Imperial Court Theatre, owing to the contemplated abolition of the overtures and *entr'acte* music at that great dramatic institution. Should this come to pass the poor musicians would deserve sincere pity. On the other hand, who, gifted with artistic instincts, does not infinitely prefer the silence of the Théâtre Français to Hervé and Offenbach doing duty between the acts of a tragic masterpiece by Schiller or Shakespeare—such scores as Beethoven's *Egmont*, Mendelssohn's *A Midsummer Night's Dream*, and Schumann's *Manfred* music, being scarce indeed!

Performances of considerable interest were given on the so-called "Janko-Claviatur" by the inventor, Paul von Janko, before numerous audiences, including the Leipzig professor Wendling, the court pianist Frau Ch. Boyes-Rucker, Fräulein Gisela Gulyas, &c. The chief advantages of this new finger-board are that the fingering is the same in the twelve different tonalities; that long stretches—even two octaves—can be struck; and that otherwise difficult jumps can be executed with ease and precision. The playing on the Janko board, being totally different from that on the ordinary piano, must, of course, be learnt like a new instrument. After many improvements, introduced of late years, the Imperial pianoforte manufacturer, Friedrich Ehrbar, has now made an instrument which surpasses the inventor's boldest anticipations in point of touch and beauty of tone. On this instrument the above-mentioned performances have taken place, and excited

general admiration, a special effect being made by Fräulein Gulyas with a valse set by Delibes for the "Janko-Claviatur," introducing *inter alia* some chromatic *glissanda* scales—impossible of execution on the ordinary piano. As a matter of fact, the new instrument has already met with extended use since its first presentation here by Herr von Janko in 1886, being manufactured both as "Grands" and pianinos by some important firms in Leipzig, Dresden, Hamburg, &c., for export to Russia, Sweden, America, &c.; and the teaching on the "Janko-Claviatur" has been introduced both at Stern and Scharwenka's Conservatorium at Berlin. Whether this new method has, besides the above merits, also some drawbacks, the future must determine.

In a very charming preface to the complete edition of his father's works, Johann Strauss relates, with reference to the rare *entente cordiale* which existed between the two famous composers of dance music, Johann Strauss senior and Josef Lanner, how the latter, having announced a new waltz for a certain ball or evening concert, sent sometimes on the morning of the same day to the former to put one on paper on the spur of the moment. Thereupon the members of the band assembled at Strauss's house, one of whom assisted in the orchestration, the other in copying, whilst Strauss composed, the piece being played in due time from the music yet scarcely dry, under the name of Lanner, and *vice versa*.

Glowing accounts arrived from Prague respecting F. Smetana's *Wyschehrad*, as well as the execution of the work at a Conservatorium concert, being one of the six symphonic poems comprised under the title, *Mein Vaterland*, and among which more especially No. 3 (*Schárka*) is described as an orchestral masterpiece of the first order. That Czechian reports on Czechian music must in these times of nationalistic tendencies be received with a certain degree of caution is well known. But that Smetana's work is eminently deserving of wider notice seems equally beyond question.

Dr. Wilhelm Kienzl, composer of the successful opera *Urvast*, is doing excellent service as conductor of an orchestral band of some eighty members in the small town of Graz (Styria), which puts some important capitals to shame both by the artistic spirit and life which pervade these performances and by the wide eclecticism which presides over the selection of the works performed, such as: excerpts from Wagner's *Nibelungen*, Brahms' Haydn Variations, R. Fuchs' Symphony in E flat, E. Grieg's Suite, "Aus Holberg's Zeit," &c., besides many classical standard works.

Some of your readers may be interested to know that Beethoven's so-called "Heiligenstädter Testament," dated 1802, a most remarkable document, and the great composer's only literary relic, has just been published for the first time in its entirety by the committee of the Beethoven collection, and that copies are obtainable for a few pence from the Secretary, Herr Böck, IV., Theresianumgasse, 6, Vienna.

---

#### OUR MUSIC PAGES.

THIS month's Music Pages bring the third of E. del Valle de Paz's *Nouvelles Valses Mignonnes*. The composer does not stand in need of an introduction to the readers of the MONTHLY MUSICAL RECORD—we have often discussed and praised his compositions, and among them the Opus (30) in question. The waltz now placed before the readers is distinguished by quiet, tender sentiment, charming refinement, gentle playfulness, and a dash of

piquancy—qualities characteristic of Signor del Valle de Paz. Perhaps some may think that the *tempo* indication (*Allegro brioso*) clashes with our description; but we had in mind the fundamental nature of the music rather than the lively mood of that nature.

## Reviews.

*The Complete Dances* by L. VAN BEETHOVEN. Edited, revised, and partly arranged for the Pianoforte, by E. PAUER. (Edition No. 8,043; net, 2s. 6d.) London: Augener & Co.

WHATEVER has come from the pen of Beethoven interests the lovers of music. These dances, however, have merits of their own which do not stand in need of a name and pedigree. They are so fresh, so frank, so vigorous, and often so graceful, that in opening this volume we enter a delectable domain, the beauties of which lure us on and on till we have reached the ultimate limit. Our attention is first attracted by twelve minuets of 1795, six of 1796, and one of 1805; next by nineteen German dances of 1791 and 1795, seven rustic dances of 1799, an Allemande of 1800, six pastoral dances of 1802, two waltzes of 1824 and 1825, twelve contre-dances of 1803, one écossaise of 1810 (originally for military band), six of 1823, one of 1825, and one without date, and lastly a polonaise of 1810 (originally for military band). Is this not a delightful *embarras de richesse* among which to ramble and from which to choose and pick?

*Nine Polish National Dances* for the piano by XAVER SCHARWENKA. (Edition No. 8,381; net, 4s.) London: Augener & Co.

THIS second book of Scharwenka's Polish National Dances contains the numbers 17-25. They are elaborated (not laboured) pieces in the mazurka character, and are Chopinesque as well as national. But this we do not say reproachfully. Scharwenka shines in these dances, as indeed he does always, by his excellent musicianship and genuine talent. It is delightful to enjoy the music simply, but it is also delightful to analyse it, to distinguish between emitted and reflected rays. But to do justice to the composer and his compositions, players must enter into the spirit of these dances, comprehend fully the poetry that is charmed into them, and execute delicately and lovingly the technical task.

*Rondinos for Pianoforte*, leading from the easiest up to the difficulty of CLEMENTI's first Sonatina in C major. Arranged and fingered by CORNELIUS GURLITT. London: Augener & Co.

THE first four of the first series of easy Rondinos, now before us, are based on compositions by J. Wanhall, D. Steibelt, J. Schmitt, and A. E. Müller, all composers whose names have a good ring, although not that of pure gold. These pieces are extremely easy to play and comprehend—in short, within the grasp of the merest child; but they are also very pretty.

*Bal champêtre*. Suite de danses pour piano. Op. 19. Par ÉDUAUD POTJES. London: Augener & Co.

THE first three numbers of Eduard Potjes' *Bal champêtre*—a March, Valse, and Intermezzo ("Les Gnomes")—now

before us, are simple, piquant pieces which will be welcomed in school-rooms as well as drawing-rooms. They have two qualities, which, when found combined, attract multitudes—they are both easy and pleasing.

*Morceaux d'ensemble*, pour deux violons et piano. Arrangés par FR. HERMANN. (Edition No. 5,330e and f; each, net, 1s.) London: Augener & Co.

THE gay duet from Nicolai's *The Merry Wives of Windsor* and the characteristic march from Beethoven's *Ruins of Athens* furnish Herr Hermann with excellent material for two capital additions to this series. Trio players who do not despise the lighter *genre* of chamber music should take note of the pieces under discussion.

*Beethoveniana*: Extraits des Sonates pour piano seul de L. VAN BEETHOVEN. Arrangés pour deux violons, viola, violoncelle, et contrebasse (ou Orchestre à cordes) par FR. HERMANN. (Edition No. 7,143a; net, 2s. 6d.) London: Augener & Co.

BE all sets of instrumentalists comprising two or more violins, one or more violas, violoncellos and double-basses, hereby informed that Professor Hermann has arranged for them with his usual ability the following movements from Beethoven's solo sonata: *Largo con gran espressione* from Op. 7; *Allegretto* from Op. 10, No. 2; *Marcia funebre sulla morte d'un Eroe* from Op. 26; *Allegretto* from Op. 27, No. 1; and *Presto* from Op. 10, No. 2. This style of reviewing is perfectly legitimate and sufficient when such well-known and universally admired compositions as Beethoven's piano sonatas present themselves.

*Four Songs* for a Soprano voice with pianoforte accompaniment. Op. 2. By EMIL KREUZ. (Edition No. 8,849b; net, 1s.) London: Augener & Co.

MR. KREUZ's Op. 2 is a worthy successor to his Op. 1, which we favourably noticed last month. The composer follows excellent models, strives nobly, and, last but not least, has a genuinely musical soul within him. He perceives meaning in the words he sets to music, and does his utmost to express it in his own language. If in his endeavour to avoid hackneyed formulas he sometimes oversteps the line, not of the beautiful or permissible, but of the sober and normal, we readily forgive the fault, which in a young composer is almost a virtue.

*Songs of the Year*. Twelve two-part songs for female voices. The words by EDWARD OXENFORD, the music by HERBERT F. SHARPE. London: Augener & Co.

THE composer seems to have been enjoying in thought "the golden days of summer," "the fairest of the fair," when he wrote *July*; at any rate, the music is full of sweetness and happiness, and in bidding them "Stay! stay! O stay! Haste not away!" he gives forth tones that come from the very heart. Is the accompaniment to be interpreted as the spinning of the garment of the golden days, of which the poet sings that they are "enrobed in perfect loveliness?" Or does it picture the lullaby of Nature which charms us amidst that loveliness into happy dreams?

**Vocal Dance Tunes.** Arranged for two female voices, with piano accompaniment, by CORNELIUS GURLITT. (Edition Nos. 4,023, 4,024, 4,025, and 4,026; each, net, 3d.) London: Augener & Co.

THE present entirely classical batch of vocal dance tunes pleases us very particularly. They are—a minuet of Beethoven's of 1805; the minuet from Schubert's *Fantasia, Andante, Menuetto e Allegretto*; the well-known gavotte by Gluck; and a gavotte from one of J. S. Bach's suites. Nothing but praise can be expressed for the original compositions, and the arrangements leave nothing to be desired.

**Six Anthems** (Easy and Melodious). Composed by SINCLAIR DUNN. The London Music Publishing Co., Limited.

WE regret that we can praise neither the invention nor the execution of these anthems. Of the six the third is the most passable.

## Opera and Concerts.

By J. B. K.

### THE ROYAL ITALIAN OPERA,

which has entered upon its second season under the management of Mr. Augustus Harris, bids fair even to outvie the artistic interest of last year, about a score of operas (sometimes as many as six different works in one week!), mounted with sumptuous magnificence, having already been given, including such exacting scores as *Les Pêcheurs de Perles, Aida, Mefistofele, Lohengrin, Tell, Don Giovanni, Romeo et Juliette, Carmen, Les Huguenots*, &c., whilst it is a question, whether so remarkable a phalanx of vocal artists of distinction has ever trodden the operatic boards of the metropolis in a single season, comprising the names of Albani, Melba, Van Zandt, Nordica, MacIntyre, Fursch-Madi, Schlager, the two De Reszke, the two D'Andrade, Talazac, Lassalle, Cotogni, Winogradow, &c.

Detailed notices being precluded by limits of space, it must suffice to add that, thanks to exceptional managerial gifts and boundless energy, the glories of Italian opera—the nightly *rendezvous* of the *dite* of society—may thus be said to be once more re-established among us, and to all appearances on a solid and permanent basis.

### PHILHARMONIC SOCIETY.

DR. C. HUBERT H. PARRY'S new symphony in c, brought out under the composer's *bâton* at the fifth concert of the season, is an incongruous medley of the ancient and modern styles of writing. The finale, in particular, might (with the exception of, perhaps, one variation *à la* Brahms) be detached—with some such inscription as: "*Variazioni in modo antico*"—as a separate piece. British composers can no more than any others shake symphonic and other important masterpieces "out of their sleeves." That indigenous system of writing "to order" which defied the genius of the greatest masters has much to answer for in this respect.

Without wishing to dispute the "immensity of the success" which caused the re-engagement of the Belgian violinist, Mr. Ysaÿe, during the same season, it is curious to remark that, putting together all the qualifications placed upon their panegyrics by the most enthusiastic admirers of the young virtuoso—distorted readings, affectation, faulty intonation, &c.—a most indifferent player would be the net result. At any rate Mendelssohn's concerto—mere child's play, in every sense, as compared to Beethoven's—is far more in his line; but also in this the cadenza in the first movement was sensationally stretched out, whilst the intolerably slow pace of the andante seemed to increase the oppressive weight of the atmosphere at St. James's Hall. The finishing of the concerto on a violin snatched up from one of the "first fiddles," owing to the breaking of a string, showed how largely virtuosi are indebted for beauty of

tone to their own magnificent instruments. Considerable *bravura* was exhibited in some soli by Paganini and Wieniawski, but here likewise some occasional roughness just marked the difference between a Sarasate and an Ysaÿe. Mlle. Janotha gave a colourless, and even technically barely correct, rendering of Beethoven's pianoforte concerto in G, No. 4. On the other hand, genuine delight was afforded by the beautifully fresh, rich, and well-trained baritone of Herr Carl Mayer, of Cologne (the original Iago in Verdi's *Otello* at the Cologne Opera), with a model enunciation of the (German) text. But Wagner's purely declamatory "*Blick' ich umher*" is uninteresting, both off and on the stage, the composer having obviously exhausted his muse with Tannhäuser's own dashing prize-song in the respective situation; whilst C. Löwe's descriptive ballade, "*Tom, der Reimer*," though excellently sung, and finely accompanied by Francesco Berger, needs "misséd fire" without an English translation of the words.

At the sixth concert Madame Backer Gröndahl, who had created a profound impression by her poetical execution of E. Grieg's romantic Pianoforte Concerto at a previous concert, distinguished herself no less with a truly magnificent performance, such as has not been heard for a long time, of Beethoven's frequently played Concerto in E flat, No. 5—justly styled the "Emperor" Concerto, although not the composer's last word as to this class of composition, the sketch of a No. 6 having come to light, just as the 9th (choral) Symphony was to be succeeded by a (purely orchestral) 10th. It should be added that the Scandinavian pianist's signal triumph was won in the midst of a terrific thunderstorm, which might have unnerved an executant of the sterner sex. A fine "Steinway" Grand was used. A great and well-deserved success was also scored by another German vocalist, Fräulein Marie Fillunger, with a dramatically impressive delivery of the cruelly exacting "*Ozean, du Ungeheuer*," from Weber's *Oberon* (containing almost integrally Wagner's famous "Sword Motif") and the expressive singing of some Lieder by Brahms, accompanied by Francesco Berger, as above. The predilection of vocalists for Brahms' songs, with an inexhaustible stock of Lieder, equally elevated, and yet far more grateful in character, to choose from—to name only Theodor Kirchner, besides Schubert and Schumann's little known treasures—is not easily understood. Frederic Cliffe's new Symphony in c minor—highly commended in these columns on the occasion of its first production at a recent Crystal Palace concert—again produced a very favourable impression, by melodious flow, warmth of expression, and a masterly handling of a full orchestra. In what sense, however, the Symphony is marked Opus 1, since it is neither published nor can have—Minerva-like—sprung from the composer's brain without much previous hard work in composition, does not clearly appear. The symphony was conducted by the composer, Mr. Frederic H. Cowen directing the rest of the music, which need not be further particularised.

The seventh concert closed the campaign in a worthy manner by bringing forward three attractive soloists: the vocal "star" of the concert season, Hermine Spies, who gave some pieces by Händel, Giovanini, and Schumann, in her own exquisite fashion; the captivating violinist, Teresina Tua, who exhibited her exceptional skill in Max Bruch's Concerto in G minor; and the eminent pianist, Vladimir de Pachmann, who rendered a selection from Chopin in masterly style.

*A propos* of Dr. C. Hubert H. Parry, it was intended to state in our last notice on the Bach Choir that the somewhat inferior first (not second) part of that composer's fine oratorio, *Judith*, gained on second hearing.

### RICHTER CONCERTS.

THE interest which usually centres in the super-excellent orchestral performances under Hans Richter's *bâton* was exceptionally extended to the appearance of three eminent German vocalists: Fräulein Hermine Spies, Marie Fillunger, and Herr Carl Mayer, at two recent concerts of the series. Fräulein Spies, who is recognised abroad as one of the foremost exponents of the German Lied, and who made her *début* here, showed herself possessed of a fine alto voice, a method of vocalisation and artistic expression of a very high order. Somewhat nervous in the rendering of Gluck's "*Che farò*," she



# NOUVELLES VALSES MIGNONNES.

par

E. DEL VALLE de PAZ.

Op. 30, N<sup>o</sup> 3.

Allegro brioso.

PIANO.

The first system of musical notation for the piano. It consists of a grand staff with a treble and bass clef. The key signature is one flat (B-flat). The time signature is 3/4. The music begins with a forte (f) dynamic. The right hand features a series of eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes. A piano (p) dynamic marking appears towards the end of the system.

The second system of musical notation. It continues the piece with similar rhythmic patterns. The right hand has a melodic line with some grace notes, and the left hand continues the accompaniment. Dynamics include forte (f) and piano (p).

The third system of musical notation. The right hand features a more active melodic line with sixteenth notes. The left hand accompaniment remains steady. Dynamics include forte (f), piano (p), and mezzo-forte (mf).

The fourth system of musical notation, the final system on this page. It concludes the piece with a series of chords and a final cadence. The right hand has a melodic flourish. Dynamics include piano (p) and crescendo (cresc.).



First system of musical notation. The upper staff features a melodic line with a trill and a triplet. The lower staff provides harmonic support with chords and a triplet. Dynamics include *pp* and *mf appassionato*.



Second system of musical notation. The upper staff continues the melodic line with various intervals. The lower staff maintains the harmonic accompaniment.



Third system of musical notation. The upper staff includes a triplet and a measure marked *rit. - - tempo*. The lower staff continues the accompaniment.



Fourth system of musical notation. The upper staff features a melodic line with a crescendo. The lower staff provides harmonic support. Dynamics include *leggerissimo*, *p*, and *cresc.*







roused the audience to enthusiasm with some Lieder by Schubert, Schumann, and Brahms, being again and again recalled to the platform. Fräulein Füllunger and Herr Carl Mayer gave splendid effect to their share in Wagnerian selections, the last named artist's popular triumph being, owing to the more grateful character of the music, even more marked than at the "Philharmonics." The Wagnerian performance referred to in our last in memory of the composer's birthday (22nd May, at Leipzig, in the year of the great battle of Leipzig, 1813)—said to have brought £650, the largest receipts ever known at a Richter concert to the exchequer of the deserving *entrepreneur*—was substantially repeated, apparently with a like financial result. Other highly interesting orchestral selections from the *Nibelungen* were also given. In a sense an eminent French critic is right in asserting, that notwithstanding the absence of the scenic significance Wagner's music-drama is best enjoyed in similar excerpts, enabling the listener to follow the wonderful harmonic texture, grandeur, and charm, of the music, without being wearied by endless vocal declamation. Amongst the other less familiar works given were A. Dvůrák's highly ingenious and beautifully scored Symphonic Variations and Brahms' Symphony, No. 3, in F, labelled the "Eroica" (owing to its heroic first subject), by Hans Richter, who is in close sympathy with the genius of the greatest living composer, but without probably quite going to the length of the eccentric Dr. Hans von Bülow, who is said to have characterised J. S. Bach as the Father, Beethoven the Son, and Brahms as the Holy Ghost, in a recent speech in America.—Mendelssohn's *Athalia* Overture presented a striking example of structural thinness and lack of polyphonic interest as compared to the rest of the music mentioned.

#### THE HÄNDEL SOCIETY

closed its seventh season with a concert at the Portman Rooms, with a well chosen programme, which included Händel's rarely heard music to the melodrama *Alceste*, J. S. Bach's beautiful "Magnificat," and C. Hubert Parry's Ode "Blest Pair of Sirens," with Mozart's Symphony in D, No. 35, as connecting link between the grand antique and the clever modern style of musical composition. The performance of these works under the guidance of the painstaking Mr. F. A. W. Docker furnished satisfactory evidence of marked progress both on the part of the amateur chorus and orchestral band, a large contingent of lady instrumentalists forming a most efficient ingredient of the last named section of the executants. Considerable praise is also due to the vocal soloists: Miss Bircham, Miss Paget, Mrs. Howard Tooth, and MM. John Probert and C. F. Crowder. In testimony of the excellent service to art supplied by the Händel Society, it will suffice to point out that during its seven years' activity the following, most of them seldom performed, works by Händel have been given. *Belshazzar*, *Jephthah*, *Judas Maccabæus*, *Samson*, *Saul*, Ode "Alexander's Feast," "Utrecht Jubilate," "Sixth Chandos Anthem," Funeral Anthem: "The Ways of Zion," Coronation Anthem: "My Heart is inditing," ditto: "Zadok the Priest," "Water Music" and *Alceste*, besides important Choral and Orchestral works by J. S. Bach, Purcell, Gluck, Mozart, Beethoven, Cherubini, Spohr, Schubert, Mendelssohn, Raff, A. Jensen, Rheinberger, C. Villiers Stanford, and C. Hubert Parry.

#### HERMINE SPIES' VOCAL RECITAL.

THE high esteem in which Frä. Hermine Spies (alto) is held in Germany was so completely ratified at her *début* at a recent "Richter" concert that a triumphant success of the eminent artist at her own (largely attended) *matinée* at Princes' Hall was to be anticipated as a foregone conclusion. Notwithstanding numerous encores (of the lighter pieces, which, as usual with English audiences, pleased most, although the pathetic songs were, to say the least, given as well), for once in a way a concert was found too short; and it is certainly to be regretted that only one work by the greatest of all "Lieder"-writers, Franz Schubert, which Hermine Spies knows how to interpret like few rival artists, was included in the programme, comprising the names of J. S. Bach (correctly Giovannini), Haydn, Mozart,

Schumann, Bizet, Brahms, Rubinstein (an encore piece), and Henschel. Frä. Spies has thus added another leaf to her laurels, and will henceforth, let us hope, become a familiar attraction on our concert platform. The young pianist, Miss Ethel Bauer, was somewhat out of place as the distinguished vocalist's associate, and should, at any rate, have avoided comparison by choosing some less familiar pieces than Mendelssohn's Prelude and Fugue in E minor and Chopin's Ballade in F. Notice of a second Recital, announced since at St. James's Hall, is reserved.

#### PABLO SARASATE'S CONCERTS.

UNSURPASSED and perhaps unrivalled as a performer of modern music of a lighter *genre*, the famous Spanish violinist gave an excellent account of his higher aims by a masterly, that is, technically perfect and exquisitely expressive yet reverent and unaffected reading of Beethoven's Concerto in D (only the cadenza might with advantage be replaced by one less *alla bravura* and more dignified in character), and by a fine interpretation of a series of "Classical" Duets for Violin and Pianoforte, in conjunction with Madame Berthe Marx, who both in these, and in some solo pieces, fully justified her reputation as a pianist of conspicuous merit. For example, F. Schubert's Duet "Rondeau brillant," Op. 70, has perhaps never been played with equal dash and *finesse* before a London audience, whilst a delightful rendering of Weber's "Grand Duo Concertant," Op. 48, with its singular reminiscence from Beethoven's Choral Symphony (not "Fidelio," as stated on the occasion of a recent Wind Instrument Concert), caused the listener to condone both the somewhat *démodé* contents of the music (by the way has any other great composer written so few really monumental works as Carl Maria von Weber?), and the substitution of the Violin for the original Clarinet.

Amongst Sarasate's soli with orchestral accompaniment of a less familiar kind C. Saint-Saëns' Concerto, No. 3, proved a somewhat dull and uninspired, E. Lalo's "Symphonie Espagnole," a bright, melodious, attractive, and highly coloured work. Special praise must be given to Miss Nellie Carpenter for her share in the concert-giver's brilliant and taking "Navarra," the only Duo we know of in the modern bravura style for two Violins with Orchestra. Impossible to distinguish which was Sarasate and which Miss Carpenter.

Concerning the little known compositions introduced by the important Orchestral Section of these concerts E. Lalo's overrated overture to *Le Roi d'Ys*, played at a recent Crystal Palace Saturday Concert does not improve on closer acquaintance, and the admirers of P. Tchaikowsky's numerous very charming works were doomed to disappointment by his Overture or rather Symphonic Poem "Romeo and Juliet." The subjects are of slight interest, and, no precise programme being given, the plan of the work, which begins with a funeral march, is guessed at with difficulty, unless the excruciating discords and orchestral *tintamarre* which follows, be intended to depict a rather severe course of purgatory prior to the final apotheosis of the two loving souls. Mr. W. G. Cusins conducted. Special merit was bestowed upon the programmes by an excellent likeness of the fascinating virtuoso, and the unusually correct spelling of the French terms used.

#### SEÑOR J. ALBENIZ'S PIANOFORTE RECITAL.

THE Spanish peninsula has thus far—if we except the famous violinist Pablo Sarasate, the far too-little-known composer Del Valle de Paz, and a few other vocal and instrumental executants of more or less note—kept, as far as can be learnt here, more remotely in the background concerning the cultivation of high-class music than any other prominent European country. In proof thereof, Beethoven's great Pianoforte Concerto in G has only last April been heard for the first time at Madrid, and although played by the famous English pianist, Eugène d'Albert, met only with small appreciation. The greater surprise of those who met in Señor J. Albeniz a pianist of altogether surpassing merit at his Pianoforte Recital at Princes' Hall. In the *bravura* style he equals, if he does not eclipse, anything that has been heard for many years

past in London, whilst the fulness and crispness of his touch, and the exquisite beauty of his *cantilene*, is attained by few. The artist's proficiency in classical music was instanced by an excellent execution—perfect in the Finale—of Beethoven's "Moonlight" and Chopin's formidable B flat minor Sonata (such a rendering of the Funeral March has not been heard since A. Rubinstein played it), and of seven pieces by Scarlatti, followed by a selection from Carl Mayer and Liszt, and of eight *morceaux* from the pianist's own pen, full of charm, life, and spirit, and worked out in thoroughly artistic fashion, winding up with a performance of Wagner-Brassin's *Walhall*, *Feuerzauber*, and *Walkürenritt*, which, for mastery of stupendous technical difficulties, sonority, and reflexion of orchestral colour, defies description. And what shall be said of the artist's physical endurance equal to the execution of 27 pieces, including the above two sonatas, and most of them of transcendent difficulty without a moment's break! If the performer's fiery enthusiasm and *fougue*, which carries his listener irresistibly with him, tempts him now and then into an excess of physical force (which he should do his best to moderate), with an occasional wrong note, how infinitely preferable to those so-called correct players (no more note-perfect after all, for such a thing does not exist) who leave their audience as cold as themselves. That the name of J. Albeniz (pianist to Queen Christina of Spain) must be added to the list of the foremost masters of his craft is beyond question, and it will not be his fault if he does not achieve widespread celebrity among us. A second Recital is announced at St. James's Hall, too late for notice here.

#### SIR CHARLES HALLÉ'S CHAMBER MUSIC CONCERTS.

SINCE our last notice, the remaining two string quartets by Cherubini were brought to a first hearing, investing the present series of these admirable concerts with special importance. Apart from their marked historic interest, these quartets are instinct with classic beauty, fancy, and uncommon originality. Thus, for instance, anything more remarkable in this last-named respect than the Trio to the Scherzo in quartet No. 2 has not been written by a classic composer; whilst the soft and touching episode preceding the final coda seems to speak with the accents of a swan song at the conclusion of the great Italian's last quartet, and probably last important work, having been completed shortly before his death. The four eminent German executants, Frau Néruda (Lady Hallé), Herren L. Ries, L. Straus, and Franz Néruda, had obviously entered into the minutest detail of these attractive novelties with genuine gusto and artistic spirit, a perfect rendering being the result. A word of special recognition may here be given to the last-named gentleman, a model quartettist, who knows how to impart, without either undue prominence or reticence, the correct tonecolour, and effect to the *ensemble* throughout his performances. It is to be hoped that these quartets will be heard at the "Monday Pops" with the least possible delay.

On the other hand, purely personal significance attached to the first performance of Richard Wagner's Album Sonata (so called) in one movement in A flat, composed in 1853 for a friend of his wife, Frau Wasendonck, and published in 1877. Speaking of the other unfamiliar works, it cannot be said, with respect to Tchaikowsky's Pianoforte Trio (Sir Charles Hallé of course officiating at the piano throughout these concerts), that the "mémoire d'un grand artiste," to which the lengthy work is dedicated, has exercised a corresponding stimulus upon the Russian composer's inspiration; and Raff makes—in his pianoforte quartet, Op. 202, No. 2, in c minor, with his customary loquacity—much ado about, we will not say, nothing, but very little. One is at times inclined to think that certain composers are paid at so much per sheet, like Carl Czerny, who used on that account to write his repeats in full. Slav music being obviously in great favour with the artists of these concerts (and indeed Slavs are nothing if not musical), they might afford us a hearing of two String Quartets and a Pianoforte Trio (Op. 15) by Friedrich Smetana, the composer of "Mein Vaterland" (a cycle of six symphonic poems) instead of so much Dvórák, whose Pianoforte Quartet (Op. 23), in D, and String Quartet (Op. 80), in E, were found as laboured and almost

uniformly dull as most of this master's concerted chamber-works. How different Josef Rheinberger's Pianoforte Quartet in E flat (Op. 38), a work distinguished from end to end by genuine inspiration (excepting the singular, probably unconscious, plagiarism from F. Schubert's "Erstarrung" in the finale), and full yet concise development, which produced its usual great effect. Brahms' Violin Sonata No. 3 (Op. 108), his last work and scarcely one of his best, already heard at other concerts, and the same composer's Second Violoncello Sonata in F (Op. 99) were likewise of comparatively novel interest; but some other work entirely new to London, in lieu of the last-named, such as the beautiful Sonata by Nicodé, or Kiel, or Hans Huber, &c., would, especially with such a cellist, have been doubly welcome. The rest of the scheme consisted of more or less familiar material.

#### VLADIMIR DE PACHMANN'S CHOPIN RECITALS.

THE above-named celebrated pianist gave two Chopin recitals at St. James's Hall. It has almost become an article of faith with English musicians that nobody can play Chopin like De Pachmann, and that De Pachmann can play nothing like Chopin: the first-named assertion being an injustice to contemporary artists, the latter to the Polish virtuoso himself. That the chief characteristics of De Pachmann's playing—a finished *technique*, elegance, grace, intensity and charm of expression—combine to produce a perfect rendering of most of Chopin's music, is beyond question. At the same time, exception might be taken, *p.e.*, to the slowness of tempo and want of punctuation in the opening subject, marked "a la marcia," of the *Fantasia*, Op. 49; sensational over-accentuation in the Ballade in G minor, Op. 23, but more particularly to certain "improvements" of Chopin's music, *p.e.*, in the Impromptu, Op. 29, probably in part the result of the continuous repetition of the same works. And, indeed, notwithstanding our almost unbounded admiration for the first great romanticist in pianoforte music—in many respects the prototype of Schumann and Wagner—it seems open to question whether, with two entire Chopin recitals as above, and a third given by that clever French pianist, Jeanne Douste, within about a fortnight, besides more or less copious Chopin selections at almost every concert, we are not getting rather too much of the once unduly neglected Polish composer.

#### MISCELLANEOUS CONCERTS.

THE *matinée* given at Princes' Hall by the sufficiently known and charming young violinist, Signorina TERESINA TUA (whom some might not be displeased to call "Teresina mia") was noteworthy, on her own account, no less than through the introduction to London of Fräulein Marie Wonsowska, who proved herself a pianist of genuine musical feeling, more particularly by an exquisite rendering of a melody by Gluck—Sgambati; and although some other soli, such as Tausig's distortion of Weber's "Invitation à la Valse," Bach-Liszt's Grand Prelude and Fugue in A minor, &c., served to exhibit her remarkable technical proficiency, her proper sphere lies, for the present, in the domain of elegance, tenderness, and grace. Pieces chosen accordingly would have trebled her undoubted success. The *beneficiaries* shone most conspicuously in a refined execution of an exceedingly pretty "Berceuse Slave," by Franz Néruda; and the graceful couple jointly "detailed" the beauties of Brahms' Violin Sonata in A, Op. 100 (strangely reminiscent of the Meistersinger prize-lied in its opening bars) with rare artistic intelligence and finish. The Viennese contralto, Fräulein Tremelli, added some of her favourite songs. Herr Wilhelm Ganz accompanied, and the beautiful tone of a magnificent "Steinway" greatly added to the charm of the music.

HERR JOSEF LUDWIG (violin) and Mr. W. E. WHITEHOUSE (violoncello) brought their cycle of high-class chamber music to a close at Princes' Hall. Among numerous features of artistic excellence, a fine rendering of Robert Schumann's rarely heard String Quartet, Op. 41, No. 2, in F (G. Collins, second violin; A. Gibson, viola), may be singled out for cordial praise. Although, perhaps, somewhat inferior to No. 1 and 3, yet what an unceasing flow of delightful melody by a composer voted absolutely



unmelodious and dreary by the press of this country not very many years ago; and what a contrast to the mental efforts of many modern writers, such as characterise, *p.e.*, A. Dvůřák's Pianoforte Quintet in A, Op. 81, which followed (pianoforte, Miss Agnes Zimmermann), and which, like most of the Bohemian master's chamber works, keeps the hearer on the *qui vive* for a something that never happens. In addition to the instrumental performances, Miss Carlotta Elliott gratified the audience with some well-chosen songs by Hubert Parry, Massenet, and Grieg; and the Oriental mezzo-soprano, Alice Gomes, lent charm of voice and style to Mendelssohn's seldom heard *Ein Blick* and Spohr's unjustly forgotten *Im Fliederbusch*, with violin obbligato, which would still further gain in effect with the composer's original clarinet or flute accompaniment, and might be recommended for performance at the excellent "Wind Instrument Concerts," especially if so well sung as on the present occasion.

MR. W. G. CUSINS the well-known *chef* of the Queen's private band, pianist, and composer of some orchestral and chamber-works of considerable merit, gave his annual *Matinée* at St. James's Hall. That the interest which attaches to these concerts was fully maintained in this instance, is abundantly vouched for by the names of the artists, who added the display of their talents to the clever performances on the pianoforte by the concert-giver for the gratification of a distinguished and numerous audience, to wit: Mesdames Giulia Valda, Patey, and Mr. Barrington Foote, Vocalists; Signorina Teresina Tua, Violin; Mr. van Waefelghem, Viola d'amore; Signor Piatti, Violoncello; and Mrs. Kendal, recitation.

The French Pianist Mlle. HÉLÈNE RICHERT exhibited at her *Matinée*, given under the patronage of the Comtesse de Paris at the Portman Rooms, considerable fluency of execution and refined taste in the performance of some soli by Weber, Raff, and Pessard, whilst her proficiency as a teacher was exemplified by a satisfactory rendering, with a neat technique and delicate expression, of the "Primo" in a Pianoforte Duet, by Franz Schubert, by her youthful pupil Mlle. Marguerite de Latour, after a surprisingly short course of instruction. The other most enjoyable items in the programme were Mlle. Marie de Lido's artistic vocalisation, an excellent interpretation—barring an occasional roughness of tone—of a Violin solo by Mlle. Marie Douglas, a clever and effective performance by Mr. Edwin Bending on the Mustel organ, and a recitation delivered with a genuine sense of humour by Miss Marie de Grey.

The well-known American alto Miss MARGUERITE HALL, again distinguished herself by her usual taste both in the selection and interpretation of songs of a superior stamp at her *matinée* at Sir Julian and Lady Goldsmid's residence in Piccadilly, choice falling on this occasion upon Grieg, Goring Thomas, &c., and the programme being completed by Miss Louise Phillips, MM. William Nicholl, Lawrence Kellie, Plunket Greene, vocalists; Miss Lucy Riley, violin; Hans Adolf Brousil, violoncello, &c.; with Miss Mary Carmichael as accompanist. Might not Brahms' often heard Gipsy songs for vocal quartet and pianoforte now and then give place to George Henschel's still more beautiful kindred work "Serbisches Liederspiel"?

At her concert given at the same handsome *salon* Mlle. LEILA DUFOUR bestowed the charm of her rich and sympathetic alto and good method upon some pieces both of a high class and lighter kind. Among the rest of the performers special notice is due to Miss Badia's satisfactory rendering (barring an interpolated shake) of two airs from Mozart's *Nozze di Figaro*, and to Signor Simonetti's clever violin playing. But Signor Carpi should stick to buffo and abstain from perverting sentiment into farce.

The Scandinavian Pianist, HANNA MARIE HANSEN, exhibited at her first Recital at Princes' Hall a respectable degree of digital dexterity, a retentive memory (for she played the whole of the music without book), and at the same time a glacial frigidity of expression, which on a tropical afternoon suggested in a sense an attraction of its own, but which might have been more suited to some finger exercises by Czerny or Hüntner than to the rendering of works by Bach, Beethoven, Schumann, &c. What purpose such a pianistic display in an almost empty hall by a girl of fourteen who has outgrown the age of the *enfant prodige*, and is still very much further removed from the stage

of artistic qualification can serve, it is difficult to comprehend. Floral offerings, as presented on this occasion, will soon become the reverse of complimentary.

THE MUSICAL GUILD which is formed by the ex-scholars and ex-students of the Royal College of Music gave four concerts at the Town Hall, Kensington. This association deserves encouragement and support, for it not only tends to maintain a feeling of artistic camaraderie among the "flower" of that excellent Institution, but the constant playing together of those talented and well-trained instrumentalists, among whom Jasper Sutcliffe, Violin, E. Kreuz, Viola, and W. H. Squire, Violoncello, stand in the foremost rank, ensures a degree of solidarity in their joint execution of a series of high class chamber-works not easily attainable elsewhere. By way of example the last concert given included Beethoven's string quintet in C, Op. 29, and Sonata for Pianoforte and Horn, and Brahms' Pianoforte quartet in G minor Op. 25, vocal selections being added to vary the interest of these clever performances.

THE BRISTOL ORPHEUS GLEE CLUB, under the able direction of Mr. G. Riseley, organist of the Bristol Cathedral, gave a concert at St. James's Hall on behalf of the Metropolitan Sunday Hospital Fund, which may have afforded gratification to those who do not shrink from the painfully unnatural *timbre* of the male alto peculiar to this country since the abolition of the "castrato"—for the vocal display was marked by correct intonation, precision, and excellent light and shade. That that performance could offer no artistic equivalent, whilst the financial result would have been vastly different, had not the famous Vienna Männergesangverein, with their marvellous *répertoire*, been diverted at the eleventh hour, by some lamentable discourtesy on the part of the Hospital Committee, from its original plan of coming over, at the respective members' (about 150) personal expense, in order to sing at the Crystal Palace for the benefit of that charity, needs no telling. As it is, these unequalled performances and kindly intentions will be taken nearer home, where both will be fully appreciated.

## Musical Notes.

AT the Paris Exhibition all sorts of national music are to be heard, but the chief musical events are the five concerts mentioned by us last month. Three of them have already taken place, and their programmes were as follows:—The one on May 23, conducted by Lamoureux, brought G. Bizet's overture to *La Patrie*, Félicien David's *Désert* (first part), duet from Berlioz's *Beatrice et Bénédict*, Andante from G. Fauré's Symphony in D, W. Chaumet's *Geneviève*, a fragment from P. and L. Hillemacher's *Loreley*, G. Marty's *Matinée de Printemps*, a fragment from J. Massenet's *Eve*, V. d'Indy's *Le Camp de Wallenstein*, V. Joncières' *La Mer*, E. Chabrier's *España*, and a scene from Ch. Lenepveu's *Velleda*. The concert on June 6, conducted by Colonne, brought a fragment from Berlioz's Requiem, G. Bizet's *L'Arlésienne*, E. Bernard's overture to *Beatrice*, a fragment from Th. Dubois' *Paradis*, a fragment from A. Duvernoy's *La Tempête*, a fragment from C. Franck's *Les Béatitudes*, a fragment from B. Godard's *Symphonie Légendaire*, E. Guiraud's "Danse persane," a fragment from A. Holmès' *Ludus pro patria*, E. Lalo's "Rhapsodie Norwegienne," Ch. Lefebvre's prelude and chorus from *Elsa*, fragment from an orchestral suite by G. Pierné, an "Air de danse varié," by G. Salvayre, and a fragment from Ch. M. Vidor's *La Korrigane*. The concert on June 20, conducted by Garcin (of the Société des Concerts) brought Cherubini's overture to *Médée*, prayer from Auber's *La Muette*, a fragment from A. Thomas's *Psyché*, Saint-Saëns' Symphony in C minor, E. Reyher's *La Madeleine au Désert*, L. Délibes' "Airs de danse, style ancien," and fragments from Gounod's *Mors et Vita*.

LATELY, an opera, which Herold composed at the age of twenty-four, and which was then performed at Naples, made, at Paris, its appearance in print. It is entitled, *La Gioventù di Enrico quinto*. A private performance of the work, got up by the family of the composer, was well received. At the time Herold wrote the opera he was still under the influence of Rossini and the Italian style generally, but his individuality began already to show itself.

VERDI is a source of inexhaustible inspiration to the journalistic mind. The many rumours about his supposed undertakings are now topped by the statement that he is engaged on a new opera, *Romeo and Juliet*, of which Arrigo Boito wrote the libretto. This, however, is not all: the first act is already finished.

THE Rubinstein jubilee festivities, which are to be held at St. Petersburg in November next, will extend over three days—first day, speeches and concert; second day, a performance of the opera *Feramors* and the ballet *The Vine*; and third day, a subscription dinner.

THE Lower Rhenish Music Festival was this year held at Cologne on June 16, 17, and 18. Willner was the conductor, the chorus numbered 537, the orchestra was reinforced by excellent artists (more especially players on wind-instruments from Munich), and the solos were entrusted to Rosa Papier, Catharina Klafsky, Fräulein Sicherer, Van Dyck, Bruno Lengenstein, and Joseph Joachim. Among the works performed were: Beethoven's *Missa Solemnis* and C minor symphony, Händel's Coronation Anthem, Bach's cantata, "Nun ist das Heil und die Kraft," Mendelssohn's *Walpurgis' Nacht*, and Schumann's *Paradies und die Peri*. Madame Klafsky sang only on the last day, her chief performance being the concluding scenes from the *Götterdämmerung*, which she sang instead of the duet from *Tristan und Isolde*, become impossible by the indisposition of Van Dyck.

ON May 30 Emmanuel Chabrier's opera *Gwendolyne* was produced at the Carlsruhe Theatre. The first performance of the opera took place three years ago at La Monnaie in Brussels.

ADALBERT GOLDSCHMIDT is putting the finishing-touches to his trilogy, *Gia*. Composers would consult their own and the public's interests better if they kept the flow of their inspiration within bounds.

THE Silesian Music Festival at Görlitz (June 2, &c.) passed off satisfactorily. The most striking items in the programme were: Gouvy's "Sinfonietta," Rheinberger's Legend *Christophorus*, Bach's "Magnificat," and introduction to and scenes from the third act of Wagner's *Parsifal*.

SCHWERIN, too, had a Music Festival (June 16-18). The *pièces de résistance* of the fare offered were Händel's *Judas Maccabæus* and Bruch's *Achilleus*.

THE millionaire and composer, Alberto Franchetti, has given an organ to the Liceo Benedetto Marcello at Venice. The same fortunate, twice-blessed individual is said to have paid to Ferdinando Fontana 20,000 francs for the libretto of an opera, *Zoroastro*, to which the Baron is composing music. Rumour goes that he spends a great deal of money on the performances of his works—in fact, the sums mentioned may almost be called fabulous.

ITALIAN operas lately performed or about to be performed: *Edgar*, by Giacomo Puccini (Milan, La Scala); *La Grotta di Merlino*, by Dr. Ugo Bernazzi; *Li Amore del cinchetto*, by Pascucci (Rome); *Ettore Fieramosca*, by Lucidi (Rome, Costanzi Theatre); and *Le Discluse*, by Marco Costa (Naples). Operas lately finished or about to be finished: *Farnese*, by Palumbo; *Parisina*, by Gilda Ruta; *La Vergine Seula, o il Ritorno di*

*Jeftè*, by Foschini; *Clara*, by Panizzi; and *Fides*, by Anfossi.

WILHELM JAHN, the director of the Vienna Opera-house, thinks that as the French have a Grand and a Comic opera, so the Germans ought to have two kinds of opera-houses—the one for the declamatory Wagner drama, and the other for works which demand *Kunstgesang* (artistic voice cultivation). He truly remarks that the two *genres* cannot be combined.

FROM Brussels comes the announcement of the death of Jean Jacques Louis Dumon, the excellent flute-player and professor of his instrument at the Conservatorium.

AT Roubaix died on May 28, at the age of thirty-eight, Jules Clément Broutin. He was a pupil of Emile Durand and Victor Massé, and a musician of talent and energy. He occupied the position of director of the *Ecole nationale de musique* of Roubaix.

## CLASSISCHE VIOLIN MUSIK BERÜHMTER MEISTER

DES 17TEN UND 18TEN JAHRHUNDERTS

Nach den Originalwerken für Violine und Bass (bezeichnet und unbezeichnet), bearbeitet und mit Vortragszeichen versehen

VON GUSTAV JENSEN.

7401 Francesco Geminiani. Sonate I. (A dur) ... net, 1 -  
7402 " " II. (H moll) ... net, 1 -

(To be Continued.)

## NEW CATALOGUES

OF THE

## EDITIONS OF MUSIC

PUBLISHED BY AUGENER & CO.

PART IA. ADDENDA to Part I. of AUGENER'S CATALOGUE OF PIANOFORTE MUSIC, containing Pieces published since 1880 in Folio (Full Music size only), forming Part IA. of AUGENER'S CATALOGUES.

PART II. ORGAN AND HARMONIUM MUSIC. (Folio Editions.)

PART IV. INSTRUMENTAL MUSIC (VIOLIN, TENOR, VIOLONCELLO, FLUTE, &c.). (Folio Editions.)

PART VII. AUGENER'S EDUCATIONAL CATALOGUE OF VOCAL AND INSTRUMENTAL MUSIC, containing Instruction Books, Exercises, Studies, and Elementary Works, designed for teaching purposes. Gratis on application.

PART X. AUGENER'S SHILLING MUSIC CATALOGUE, containing 900 Volumes of "Augener's Edition" which are sold at net is. each.

A NEW CATALOGUE OF AUGENER'S COMPLETE CHEAP VOLUMES is now ready.

All to be had Gratis of the Publishers.

London: AUGENER & CO., Newgate Street and Foubert's Place.

MESSRS. AUGENER & CO. beg once more to point out that their Sole Addresses are:—

City: 86, NEWGATE STREET, E.C.  
West End: 1, FOUBERT'S PLACE

(Opposite Conduit Street), W.

All Communications should be addressed as above. Cheques and Post Office Orders should be crossed "Central Bank of London."

# ANTIQUARIAN MUSIC.

## SECOND-HAND VOLUMES.

Some of them only slightly damaged.

Sold by AUGENER & CO., 86, Newgate Street, London, E.C.

Sold for cash only. The Prices marked are net. No discount.

### CELLO AND ORCHESTRA IN PARTS.

		s. d.
LOT 1513-17.	ARNOLD, J. G. Concertos. No. 1, 2, 3, 4, 5. each	1 6
1518.	BAUDIOT, CH. Op. 23. Mélange de thèmes.	1 —
1519.	BÖHM, C. L. Op. 9. Concertino...	1 —
1520.	— Op. 12. Potpourri on themes by Auber and Rossini.	1 6
1521.	BOHRER, M. Second Concerto ...	1 6
1522.	— Op. 6. Seven Variations ...	1 —
1523.	BOYNEBURGH. Op. 14. Deux airs favoris ...	1 —
1524.	BREUER, B. Variations ...	1 —
1525-30.	BREVAL, J. B. Concertos. (Richault edition). Nos. 1, 3, 4, 5, 6, 7. ... each	1 —
1531.	DOTZAUER. Op. 27. Concerto ...	1 6
1532.	— Op. 60. Polacca ...	1 —
1533.	— Op. 73. Divertimento ...	1 —
1534.	— Op. 74. Capriccio ...	1 —
1535.	— Op. 87. Themes by Rossini, &c. ...	1 —
1536.	— Op. 125. Divertissement ...	1 —
1537.	— Op. 144. Cantabile et Rondeau ...	1 —
1538-42.	DUPORT. Concertos (Old Paris Edition). Nos. 1, 2, 3, 4, 5. ... each	1 6
1543.	FENZI. Second Concerto ...	1 —
1544.	FRANCHOMME. Op. 3. Variations ...	1 6
1545.	GUERIN, EM. Air varié ...	1 —
1546.	HARTMANN, FR. Airs suisses variés ...	1 —
1547.	HAEUSLER. Op. 22. Concerto ...	1 —
1548.	— Op. 25. Deux Concertinos ...	1 —
1549.	HAYDN, JOS. Op. 101. Concerto ...	1 —
1550.	HUMMEL, J. N. Op. 95. Potpourri ...	1 6
1551-3.	HUS-DESFORGES. Concertos (Old Paris Edition). Nos. 1, 2, 4. ... each	1 —
1554.	KRAFT, A. First Concerto ...	1 —
1555.	KUMMER, F. A. Op. 2. Divertissement ...	1 —
1556.	— Op. 51. Fantaisie ...	1 —
1557.	MEINHARD. Op. 7. Concertino ...	1 6
1558.	MERK. Op. 15. Concerto (Orchestra part only) ...	1 —
1559.	— Op. 17. Concertino ...	1 6
1560.	— Op. 18. Air tirolien varié ...	1 —
1561.	MÜNTZ-BERGER, J. Thème varié ...	1 —
1562-4.	— Concertos. Nos. 2, 3, 4. ... each	1 6
1565.	NEUBAUER, FR. Concerto in G minor ...	1 —
1566.	PLEYEL, J. Op. 60. Concerto (André)... 5 —	
1567.	— Had Concerto (Paris) ...	2 —
1568.	POISSL, DE. Concerto. ...	1 —
1569 & 70.	REICHA. Concertos. Op. 2. No. 1 & No. 2. each	1 —
1571.	ROMBERG, B. Op. 2. Grand Concerto ...	1 6
1572.	— Op. 7. Fourth Concerto ...	1 6
1573.	— Op. 10. Fantaisie ...	1 —
1574.	— Op. 14. Airs russes variés ...	1 —
1575.	— Op. 19. Trois airs russes variés ...	1 —
1576.	— Op. 34. Introduzione e Polacca ...	1 —
1577.	SCHLICK, J. C. Op. 5. Concerto ...	1 6
1578-82.	TRIKLER, M. Concertos (Old Paris Editions). Nos. 1, 2, 3, 5, 6. ... each	1 —
1583-84.	— New Concertos. No. 1, 2. ... each	1 —
1585.	WINEBERGER... Concerto. No. 2 ...	1 —

### PIANO QUINTETS.

A.—Piano, Violin, Tenor, 'Cello and Bass.

1586.	CRAMER, J. B. Op. 60. Grand Quintet ...	1 —
1587.	DUSSEK, J. L. Op. 41. Grand Quintet ...	1 —
1588.	HUMMEL, J. N. Op. 87. Grand Quintet ...	1 —
1589.	— Op. 98. Rondo brillant ...	2 —
1590.	REISSIGER, E. G. Op. 209. ...	1 6

B.—Piano, Two Violins, Tenor and 'Cello.

1591.	BEETHOVEN, L. V. Op. 15. Concert in c ...	1 —
1592-3.	BERWALD, FR. Op. 5, 6. Quintets... each	1 6
1594.	HERZ, H. Op. 6. Variations ...	1 —
1595.	— Op. 67. Fantasia and Variations ...	1 —
1596.	HUMMEL, J. N. Op. 116. Oberon's Zaubernhorn ...	1 6
1597.	KALKBRENNER, FR. Op. 66. Grand Rondo ...	1 —

### Antiquarian Music.—Piano Quintets (continued).

LOT 1598.	PROUT, E. G major Quintet. Op. 3. ...	2 —
1595.	RIES, F. Op. 52. Airs nationaux suédois ...	1 —
1596.	SCHUMANN, R. Op. 44. Folio. B & H. ...	1 6
1597.	SPOHR. Quintet. Op. 130. ...	1 6

### PIANO QUINTETS.

C.—Piano and different Instruments.

1598.	HAMPELN, C. v. Op. 17. Concertante for 4 Violins	1 6
1599.	HUMMEL, J. N. Op. 63. Serenade for Piano, Violin, Guitarre, Clar. and Bassoon (or Flute and 'Cello) ...	1 —
1600.	— Op. 66. Second Sérénade. Same Arrangement ...	1 —
1601.	LEIDESDORF, M. J. Op. 66. Piano, Violin, Clarinet, 'Cello, and Bassoon ...	1 6
1602.	MOZART. Quintet for Piano, Oboe, Clarinet, Horn, and Bassoon ...	1 —
1603.	RUBINSTEIN, A. Op. 55. Piano, Flute, Clarinet, Horn, and Bassoon ...	1 6
1604.	SPOHR, L. Op. 52. Piano, Flute, Clarinet, Horn, and Bassoon ...	1 6

### STRING DUETS.

A.—Two Violins.

1599.	ALARD, D. Op. 16. 10 Études Brillantes ...	1 6
1600.	— Op. 27. No. 3. Duo Brilliant ...	1 —
1601-2.	ANDRÉ, A. Op. 30. 6 Easy Duets. 2 Books each	1 —
1603.	BACH. 14 Pieces arranged ...	1 —
1604 & 5.	BERIOT. Op. 57. Duets. Nos. 1 & 3 ... each	1 —
1606.	— Op. 87. 12 Easy Duets ...	1 —
1607.	BLUMENTHAL, J. Op. 20. 3 Duets ...	1 —
1608.	BORGHI, LEWIS. Op. 10. 3 Duets ...	1 6
1609.	BRAND, A. Op. 4. 3 Duets ...	1 0
1610.	BRUNI, B. 6 Easy Sonatas ...	1 —
1611.	— 6 Sonatas. (Paris.) ...	1 6
1612.	— J. Six Duets. Book II. ...	1 —
1613.	CAMBINI. 3 Duets on Playel's Works ...	1 —
1614 & 15.	CAMPAGNOLI. Op. 20. 101 Easy Pieces. 2 Books ... each	1 —
1616.	— Op. 14. Six Duets ...	1 0
1617.	CRÉMONT, P. Op. 12. 3 Grand Duos... each	1 6
1618.	DANCLA, CHARLES. Op. 64. 3 Brilliant Duets ...	1 —
1619.	— Op. 128. 16 Études Mélodiques ...	1 6
1620.	DEVienne, F. 45 Airs and 18 Duos (Easy) ...	1 —
1621.	DOTZAUER. Op. 44. 3 Duos Concertants ...	1 6
1622.	EBERWEIN. Op. 13. 3 Duos ...	1 —
1623.	FIORILLO. Op. 5. 6 Duos ...	1 6
1624.	— 6 Duos ...	2 —
1625.	FODOR. Op. 13. Book II. 3 Duos ...	1 6
1626.	— Op. 30. 4 Duets ...	1 —
1627.	FRAENZEL. Op. 22. 3 Duos Concertants ...	1 —
1628.	FUCHS. Op. 18. 3 Duos Concertants ...	1 —
1629.	GEBAUER, E. Op. 23. 3 Duos Concertants ...	1 —
1630.	— 28 Airs, Easy ...	1 —
1631.	GERKE, O. 6 Easy Duets ...	1 —
1632.	GUENIN, M. A. Op. 9. 3 Sonatas (Easy) ...	1 —
1633.	HALEVY. L'Éclair. Opera arranged. Book II. ...	1 —
1634-36.	HARTMANN. Op. 12. No. II. Op. 18. No. 2 and 3 ... each	1 —
1637-9.	— Op. 44. 3 Caprices ...	1 —
1640.	HAUPTMANN, M. Op. 2. 2 Duos Conc. ...	1 —
1641.	— Op. 17. No. 2. Grand duo ...	1 —
1642.	HAYDN, J. Op. 103. 3 Duos ...	1 —
1643.	— Op. 105. 3 Duos ...	1 —
1644 & 45.	HERMANN, F. Op. 14. 2 Grand Duets each	1 —
1646.	HOFFMEISTER, F. Op. 5. 3 Duos ...	1 6
1647.	— Op. 10. 3 Duos Concertants ...	1 —
1648.	JANSA. Op. 16. 6 Easy Duets ...	2 —
1649 & 50.	KREUTZER, J. Op. 22. 2 Duets ... each	1 —
1651.	— R. 6 Airs Variés ...	1 —
1652.	— Œuvre A. 3 Duos Conc. ...	1 —
1653.	— Cah. 7. 6 Duos ...	1 —
1654.	KROMMER. Op. 33. 3 Duos ...	1 —
1655.	— Op. 51. Book II. 3 Duos ...	1 —
1656.	LAGOUNERE. 6 Duos (Easy). Book I. ...	1 —
1657.	LOTTIN. Op. 17. 6 Duos ...	1 —
1658.	LÜTGEN, W. Op. 20. Duo Conc. ...	0 9
1659.	MAYSIEDER. Op. 31. In F flat ...	1 —
1660.	MAZAS. Op. 41. Book I. 3 Grand Duos ...	1 —

**Antiquarian Music.—String Duets (continued).**

			s. d.
Lor 1661.	MESTRINO. 3 Duos	...	1 —
" 1662.	MOZART. Op. 70. Book III. 3 Duos	...	1 —
" 1663.	PLEVEL. Op. 13. 6 Duets	...	1 —
" 1664.	— Op. 23. 6 Duos Conc.	...	1 —
" 1665.	— Op. 24. Book I. 3 Duos	...	1 —
" 1666.	POLLEDRO. Op. 11. 2 Easy Duets	...	— 6
" 1667.	REUCHSEL. 12 Waltzes and Écossaises	...	— 6
" 1668.	RODE. 3 Duos in E flat, C. & F.	...	1 —
" 1669.	ROLLA, A. 5 Duettinos. (Posth.)	...	1 6
" 1670.	SPEIER, W. Op. 15. 2 Duets	...	1 6
" 1671.	STAHL, F. Op. I. 3 Duos	...	1 —
" 1672.	— Op. 13. 24 Selected Fugues	...	1 —
" 1673.	TOLBECQUE, J. B. Les Chaises. Quadrilles	...	— 6
" 1674.	WEBER. Freyschutz. Opera (Complete)	...	2 6

From former Lots there are Copies left:—

**INSTRUMENTAL MUSIC.****a. TRIOS.—Piano, Violin, and Violoncello.**

			s. d.
LOT 863.	BERLYN, A. Grand Trio. Op. 88	...	32/- 4 —
" 864.	BERWALD, FRANZ. Trio, No. 1, in E flat	...	1 6
" 865.	BOHRER, ANT. Grand Trio. Op. 47	...	2 —
" 866.	BOOM, J. VAN. First Grand Trio. Op. 14	...	2 6
" 867-872.	DUSSEK. Sonatas—2 Op. 25, 3 Op. 29 and Op. 37, each	...	1 —
" 873.	— Op. 34. Deux Sonates	...	1 6
" 874-875.	FRANCK, CÉSAR AUG. II., III., Trio, each	...	2 —
" 877.	GEYER, FL. Op. 15. Trio in E flat	...	2 —
" 878.	HALM, ANTON. Op. 58. Trio concertant	...	1 6
" 880.	LEONHARD, F. E. Op. 12. Trio	...	1 6
" 882.	LOUIS FERDINAND (Prince de Prusse). Trio	...	1 6
" 884.	PIXIS, J. P. Grand Trio. Op. 75	...	1 —
" 885.	SCHMITT, ALOYS. Op. 122, E flat	...	1 6

**PIANO AND VIOLIN.**

" 887.	BOTT, J. J. Op. 1. Bravour-Variation	...	— 8
" 888.	— Op. 15. 3 Kleine Tondichtungen	...	1 —
" 889.	CLASSISCHES und MODERNES. 12 selected Pieces for P. and Vln. Folio (B. and H.)	...	2 6
" 890.	HAYDN. 8 Sonatas for P. and Vln. Ed. by David. (Peters.) Bound in 2 vols.	...	2 6
" 891.	HEROLD. Zampa. Complete Opera. Arr. by Diabelli	...	2 6
" 892.	LIPINSKI, CH. Op. 21. Concerto militaire	...	2 —
" 893.	PIXIS and BÖHM. Gr. Variations Concert	...	— 8
" 894.	WEBER. 6 Sonatas. Ed. by David. (Peters.) Bound in 2 vols.	...	2 —

**PIANOFORTE SOLO.**

" 895-6.	BEETHOVEN. Sonatas. Cotta Edition. Vols. I., II.	...	each 3 —
" 898.	CLEMENTI. 38 Sonatas. André. 3 vols. Folio	...	4 6
" 899.	DUSSEK. Fav. Sonatas and Pieces. (Peters.)	...	1 —
" 900.	— The same bound	...	1 6
" 903.	KUHLAU. Sonatinas. 2 vols. (Peters.)	...	1 —
" 905.	MOZART. 7 celebrated Piano Concerts. (Peters.) Bound in 1 vol.	...	2 6
" 906.	— 6 Symphonies. (Peters.)	...	1 3
" 908.	— Variations. (Peters.)	...	1 —
" 909.	— Same, bound	...	2 —

**VOCAL SCORES.**

OCTAVO SIZE.—E.=English. F.=French. G.=German. I.=Italian.

" 910.	ADAM, AD. Le bijou perdu. F.	...	—
" 912.	AUBER. Le Dieu et la Bayadère. F.	...	4 —
" 913.	— Les Diamants de la Couronne. F.	...	4 —
" 914.	— Le Domino noir. F.	...	4 —
" 915.	— Le Duc d'Orléans. F.	...	3 —
" 917.	— La Fiancée. F.	...	4 —
" 918.	— Gustave, ou le Bal Masqué. F.	...	5 —
" 919.	— Haydée, ou le Secret. F.	...	4 —
" 920.	— Jenny Bell. F.	...	4 —
" 921.	— Masaniello. Oblong. G. & F.	...	2 —
" 922.	— La Muta di Portici. I.	...	5 —
" 923.	BAZIN. Maître Pathelin. F.	...	2 —
" 924.	BEETHOVEN. Fidelio. F.	...	1 6
" 925.	BELLINI. Norma. I.	...	2 —
" 926.	— Il Pirata. Oblong. G. & I.	...	2 —
" 927.	— La Straniera. Oblong. G. & I.	...	2 —

**Antiquarian Music.—Vocal Scores (continued)**

			s. d.
Lor 928.	DAVID, F. Lalla-Roukh. F.	...	5 —
" 929.	DIAZ, E. La coupe du roi de Thule. F.	...	4 —
" 930.	DONIZETTI. Anna Bolena. I.	...	2 6
" 931.	— L'Elisire d'Amore. I.	...	2 6
" 932.	— La Favorite. F.	...	3 —
" 933.	— La Favorita. I.	...	4 —
" 934.	— La Fille du Régiment. G. & F.	...	3 —
" 935.	— Lucrezia Borgia. I.	...	3 —
" 936.	— I Martiri. I.	...	4 —
" 937.	ERNEST. (Duc de Saxe-Cobourg). Diane de Solange. G. & F.	...	5 —
" 938.	FLOTOW. Stradella. F.	...	4 —
" 939.	GLUCK. Iphigenia in Tauris. F. & E.	...	2 —
" 940.	HALEVY, F. La Dame de Pigne. F.	...	4 —
" 941.	— L'Eclair. F.	...	4 —
" 942.	— La Tempesta. I.	...	3 —
" 944.	HIMMEL, F. H. Fanchon. G.	...	1 —
" 945.	HOPFFER. Barbarossa. G.	...	1 6
" 946.	JONAS. Le canard à trois becs. F.	...	3 —
" 947.	KAUER. Das Donau-Weibchen. G.	...	1 —
" 948.	KREUTZER, C. Nachtlager von Granada. G.	...	1 6
" 949.	MERCADANTE. Elisa e Claudio. I.	...	3 —
" 951.	MEYERBEER. La Stella. I.	...	5 —
" 952.	— Gli Ugonotti. I.	...	5 —
" 953.	PAER, F. Sargino. G. & I. Oblong, Bound, with Paer's Portrait	...	2 —
" 954.	RAMEAU, J. P. Castor and Pollux. F.	...	7 6
" 955.	RICCI, L. and F. Crispino. I.	...	3 —
" 956.	RICCI, LUIGI. Chi Dura Vince	...	3 —
" 957.	ROSSINI. Le Comte Ory. F.	...	4 —
" 958.	— Messe solennelle. F.	...	5 —
" 959.	— Moïse. F.	...	3 —
" 960.	— Tancred. Oblong. G. & I.	...	1 6
" 961.	SAINT-SAËNS. The Lyre and the Harp. E. & F.	...	3 6
" 962.	SCHUMANN, R. Faust. Original Edition. G.	...	6 —
" 963.	— Hymn for Advent. E. & G.	...	1 —
" 964.	— Le Paradis et la Péri. F. & G.	...	2 —
" 965.	— Requiem for Mignon. E. & G.	...	1 —
" 966.	SUPPÉ. Boccaccio. G. Published at net 12s.	...	7 —
" 967.	THOMAS, AMB. Le Caïd. F.	...	4 —
" 968.	VERDI. Giovanna d'Arco. I.	...	4 —
" 969.	— Macbeth. I.	...	4 —
" 970.	— Il Trovatore. I.	...	3 —
" 971.	WINTER. Das Unterbrochene Opferfest. G.	...	1 —

**FULL ORCHESTRAL SCORES.**

" 972.	EMMERICH. Overture "Van Dyck"	...	1 6
" 973.	GERNSHEIM. Overture "Waldmeisters Brautfahrt"	...	2 6
" 976.	KÜCKEN. "Waldleben." Concert-Overture	...	2 6
" 977.	OLIVER. Lucknow Fantasia	...	1 —
" 978.	PROUT. Triumphal March from "Alfred"	...	1 —

**PIANO AND ORCHESTRA (in Parts).**

" 979.	ARNOLD, CH. Op. 16. Concerto	...	1 6
" 980.	BACH, C. PH. E. Sei (6) Concerti per il Cembalo Concertato, accompagnato da due Violini, Violetta, e Basso (2 Cors. and 2 Flutes ad lib.). Published 1772	...	10 6
" 981.	— Ditto III. Concerto only. Same Accompaniment	...	3 —
" 982.	BENEDICT, J. Op. 5. Rondo brillant	...	1 —
" 983.	CZERNY. Op. 59. Variations brillantes and Rondo	...	2 —
" 984.	— Op. 60. Variations and Rondo (Theme from Weber's "Euryanthe").	...	1 6
" 985.	— Op. 75. Grand Variations over the "Austrian National Hymn"	...	2 —
" 987.	Op. 78. Leichte Conzerstücke. Nos. 3.	...	1 —
" 988.	— Op. 95. Grande Nocturne brillante	...	1 —
" 989.	— Op. 122. Grand Divertissement	...	1 —
" 990.	— Op. 162. Fantaisie (Thèmes suisses et tiroliens)	...	1 —
" 991.	— Op. 204. Divertissement de Concert	...	1 —
" 993.	FIELD, JOHN. Fourth Concerto	...	2 —
" 994.	— 7th Concerto	...	3 —
" 995.	GRIEG, EDV. Op. 16. Concerto. Score	...	5 —
" 996.	— The same. Piano and Orchestra Parts	...	5 —
" 997.	— The same. Two Pianos.	...	1 6
" 998.	HERZ, H. Op. 10. Variations sur "Ma Fanchette"	...	1 6
" 999.	— Op. 34. Grand Concerto	...	2 6



Antiquarian Music.—Piano and Orchestra (continued).			s. d.
LOT 1000.	HUMMEL, J. N. Op. 6. Ariette favorite, variée ..	1	—
" 1001.	— Op. 34. Second Concerto ..	2	6
" 1002.	— Op. 116. Oberon. Fantasia ..	2	6
" 1003.	— Op. 117. Gesellschafts. Rondo ..	2	—
" 1004.	KALKBRENNER, FR. Op. 61. Grand Concerto ..	2	—
" 1005.	— Op. 85. Second Grand Concerto. Piano Part only ..	1	—
" 1006.	KREUTZER, CONR. Concerto in B flat ..	3	—
" 1007.	MAVER, CH. Op. 23. Grand Rondeau Brillant ..	2	6
" 1008.	— Op. 70. Grand Concerto in D ..	3	—
" 1009.	PIXIS, I. P. Op. 150. Concerto in c ..	2	—
" 1010.	POTTER, CIPR. Op. 14. Duo Concertant for Piano and Violin with Orchestra ..	2	—
" 1011.	RIES, FERD. Op. 120. Fifth (Pastoral) Concerto ..	2	—
" 1012.	— Op. 123. Sixth Concerto ..	2	—
" 1013.	— Op. 132. Seventh (Farewell from England) Concerto ..	2	6
" 1015.	— Op. 151. Eighth (Salut au Rhin) Concerto ..	2	6
" 1016.	SCHÖBERLECHNER, FR. Op. 46. Grandes variations ..	1	—
" 1017.	— Op. 47. Grand Rondeau ..	1	—
" 1018.	STREET, JOS. Op. 24. Second Concerto (F minor) ..	4	—
" 1020.	WILMS, J. W. Op. 12. Concerto in c ..	1	6
" 1021.	— Op. 32. Concerto in F ..	1	6
" 1022.	— Op. 35. Concerto in E flat ..	2	—
" 1023.	WINKLER, CH. A. Op. 19. Variations brillantes ..	1	—

## PIANO SOLO.

" 1027.	CHOPIN. Op. 10. Twelve Études. 8vo. (Kistner) ..	1	—
" 1029.	— 13 Selected Studies. With Preface, Remarks, and Fingering by Bülow ..	2	6
" 1031.	CLEMENTI. Sonatas. (Peters). Vol. II., No. 13-24. Bound ..	2	6
" 1032.	HENSELT. 12 Studies. Op. 2 ..	1	—
" 1034.	KOHLER. Melodien-Album. (Peters). Bound ..	1	6
" 1035.	OLD FRENCH COMPOSERS. 20 Popular Pieces ..	—	8
" 1036.	OLD ITALIAN COMPOSERS. 40 Popular Pieces. 2 Vols. ..	each	1
" 1037-9.	SUNDAY MUSIC. 100 Pieces. 3 Books ..	each	1
" 1040.	THALBERG, S. 12 Selected Works. 1 Vol. ..	1	—

## ORGAN.

" 1045.	FRELON, L. F. A. 60 Transcriptions pour Orgue Expressif ..	3	—
" 1046.	GEBHARDT, L. E. Orgel-Schule. 2 Vols. ..	3	—
" 1047.	— 70 Trios, Fugues, Preludes, &c. ..	1	—
" 1050.	KLAUSS, VICTOR. 12 Short Preludes Op. 19 ..	1	—
" 1052.	MENDELSSOHN. 6 Sonatas. Op. 65. Oblong 8vo. (Breitkopf) ..	1	6
" 1053.	PERELLI, ED. Sonata per Organo ..	2	—
" 1056-60.	RINK, C. H. Choral Freund. Studies for Choral Playing. Vols. III., IV., VI., VII., IX. ..	each	1
" 1061-5.	— Organ School. Original Edition. Vols. II., III., IV., V., and VI. ..	each	1
" 1066.	— 12 Variations. Overture: God save the Queen ..	6	—
" 1067.	SCHNEIDER, FR. Organ School. G. ..	2	6
" 1068.	STECHER, HERM. 50 Choral Preludes ..	1	—
" 1069.	STRUBE, C. H. Organ School. G. Vol. I. ..	1	—
" 1074.	STIEHL. Easy Preludes ..	—	3

## SACRED MUSIC.

## VOCAL AND SOME FULL SCORES.

## All in Folio.

" 1078.	BACH, J. S. Missa No. 1, in A. Vocal Score ..	1	6
" 1079.	— Missa No. 2, in G. Vocal Score ..	1	6
" 1080.	— — Full Score ..	3	—
" 1081.	— Passion Music. Vocal Score ..	2	6
" 1083.	BACH, PH. E. "Auferstehung" and "Himmelfahrt." G. ..	6	—
" 1084.	BEETHOVEN. Christus am Oelberge. G. ..	6	—
" 1085.	— Missa in c (3 Hymns). Op. 86. G. & L. ..	6	—
" 1086.	— Missa in D (M. Solemnis). L. ..	9	—
" 1087.	CHERUBINI. Second Missa Solennelle. L. Oblong ..	3	—
" 1088.	— Third Missa Solennelle. L. Oblong ..	3	—
" 1089.	— Requiem. Full Score. (20 Frs.) ..	4	—
" 1090.	GRAUN. Der Tod Jesu. G. Oblong ..	1	6

Antiquarian Music.—Sacred Music (continued).			s. d.
LOT 1091.	HANDEL. Judas Maccabæus. E. & G. ..	—	9
" 1092.	— Messiah. E. & G. ..	—	9
" 1093.	— Samson. E. & G. ..	—	9
" 1094.	HAYDN. Seasons. E. & G. ..	—	9
" 1095.	— Schöpfung. G. & L. ..	—	9
" 1096.	KÜSTER, HERM. "Die Ewige Heimath" ..	3	—
" 1097.	MOZART. Davidde penitente. Original Ed. G. & L. ..	1	6
" 1098.	— Missa in c minor. L. ..	1	—
" 1099.	— Requiem. L. & G. ..	1	—
" 1100.	RIES, FERD. "Der Sieg des Glaubens." G. ..	3	—
" 1101.	SCHUBERT, FR. Grand Mass in E flat. L. Folio ..	5	—

Also Catalogue of all Antiquarian Music, to be had gratis, apply at

AUGENER &amp; CO., 86, Newgate Street, London.

## ABECEDARIAN (THE) IN PIANOFORTE PLAYING.—Elementary Pianoforte School, arranged in easy steps leading from the first beginning up to the degree of difficulty in Clementi's 1st Sonatina in c:—

Part I. 17 Melodious Pianoforte Duets. The Treble (for the Pupil) within the compass of five notes. Crotchets only used; no rests .. .. . 0 4 0

Part II. 10 Melodious Pianoforte Duets. The Bass (for the Pupil) within the compass of five notes. Duets 1 to 6, only crotchets and no rests. Duets 7 to 10, semibreves, minims, and crotchets used .. .. . 0 4 0

Part III. Introduction to the Rudiments of Music. Daily Exercises, Duets within the compass of five notes of different value, Airs and Melodies (in the Treble clef only) .. .. . 0 4 0

Part IV. Daily Exercises. 14 Instructive Pieces, Airs and Melodies .. .. . 0 4 0

Part V. Daily Exercises, Variations, Airs, Pieces, &c., leading up to the degree of difficulty of Clementi's 1st Sonatina in c .. .. . 0 4 0

London: AUGENER &amp; CO., Newgate Street and Foubert's Place.

## NEW RE-ARRANGED EDITION.

## TRAINING SCHOOL for the PIANOFORTE, Selected, Arranged, Revised, and Fingering by E. PAUER.

## First Step.

Book I. Elementary Principles and Rules of Music; 13 very easy Studies in c major; 10 Very Easy Pieces; 9 National Airs in c major (Treble clef only).

Book II. 19 Studies and Scale Exercises; 5 Very Easy Pieces; 12 Popular National Melodies.

Book III. Exercises for gaining Velocity; Melodious Pieces; Italian, German, Russian, and French Airs, all in the Treble Clef.

Book IV. Exercises for gaining Velocity; Tuneful pieces by Gurlitt and Haydn; 8 National Airs in c major and a minor (introducing the Bass clef).

## Second Step.

Book V. 24 Preparatory Exercises; Studies of Velocity; Six Easy Pieces by Müller, Volkmann, and Reinecke; Old Dances by Corelli, J. S. Bach.

Book VI. Exercises for acquiring Velocity; Melodious Pieces by Haydn and Volkmann; Old Dances by Gluck, Handel, Purcell, Lully, &c.

Book VII. Exercises for acquiring Velocity; Easy Lessons by Volkmann and Gurlitt; Musettes by J. S. Bach and Montéclair; Passecailles by Handel and Gervais.

## Third Step.

Book VIII. Shake Studies by Pauer, Loeschhorn, A. Schmitt; Arpeggio Exercises; Easy Pieces by Gurlitt, Beethoven, and Schumann; Classical Dances by Mozart, Clementi, Marschner, and Mendelssohn.

Book IX. Studies by Pauer; Arpeggio Studies; Pieces by Gurlitt, Pauer, and Gade; Classical Dances by Mayseder and Czerny.

Book X. Studies; Pieces by Beethoven, Diabelli, Schumann, and Hummel; Classical Dances by Mozart, Beethoven, and Schubert.

## Fourth Step.

Book XI. Daily Practice by Cramer; Pieces by Handel, Bach, Dussek, Jensen, Clementi, and Gade.

Book XII. Studies by Handel and C. P. E. Bach; Pieces by Clementi, Jensen, and Kirchner.

Book XIII. Pieces by Kirnberger, C. P. E. Bach, Schubert, Reinecke and Moszkowski.

Price 4s. each Book.

AUGENER &amp; CO. Sole Addresses: 86, Newgate Street, E.C., and 1 Foubert's Place (opposite Conduit Street), London, W.

## EDUARD POTJES. Œuvres choisies pour Piano:—

Valse Caprice ... ..	4
Humble Violette. Andante ... ..	3
Pastorale ... ..	3
Feuillet d'Album ... ..	3
Villanelle. Op. 9 ... ..	3
Deux Danses. Op. 10. Danse des Aulnes et Danse Hongroise ... ..	3
Valse brillante. Op. 11 ... ..	4
Danse Hongroise ... ..	3
La petite Coquette. Valse ... ..	3
Bal Champêtre. Suite de Danses. Op. 19:—	
No. 1. Marche ... ..	3
2. Valse ... ..	3
3. Intermezzo. Les Gnomes ... ..	3
4. Mazurka ... ..	3
5. Polka ... ..	3
6. Galop ... ..	3

London: AUGENER & CO., 86, Newgate Street, and 1, Foubert's Place.

### NEW PETERS' EDITION.

**BRAHMS-ALBUM.** A Collection of the most favourite Songs by J. BRAHMS, for Voice, with Pianoforte Accompaniment. 2,470a, Edition for High Voice, net, 3s. 3d.; 2,470b, Edition for a Low Voice, net, 3s. 3d. Contents:—1. Ah! sweet, my Love, thou charmest me (Wie bist du meine Königin). 2. Willst du be near me (So willst du den Armen dich gnädig erbarmen?). 3. Rest thee, my Lady (Ruhe, Süßliebchen). 4. Love is for ever (Von ewiger Liebe). 5. The May-Night (Die Mainacht). 6. The Little Dustman (Sandmännchen). To be had of AUGENER & Co., sole Agents for England, 86, Newgate Street, and 1, Foubert's Place, London; and of all Music Sellers in town or country. Catalogues of the Complete Peters' Edition to be had gratis on application.

AS SUNG AT THE MONDAY POPULAR CONCERTS.

PETERS' EDITION, No. 466.

## GRIEG ALBUM.

60 SONGS, with Pianoforte Accompaniment.

By EDVARD GRIEG.

With German Words, and an English Translation by F. CORDER.

Five Books, Nos. 466a—e ... each, net, 1s. 8d.

Specified Catalogue to be had of

AUGENER & CO., Sole Agents for England,  
86, Newgate Street, and 1, Foubert's Place, London;

And of all Music Sellers in Town or Country.

Catalogues of the complete PETERS' EDITION to be had gratis on application.

## ALBUMS

FOR VIOLONCELLO AND PIANO

BY

SEBASTIAN LEE.

7661a	Vol. I. C. Reinecke, Prière du Soir (Abendgebet); X. Scharwenka, Notturmo; Anon., La Romanesca; M. Moszkowski, Air; M. Hauser, Le Désir (Die Sehnsucht); J. Loh, Albumblatt (Albumleaf); R. Schumann, Abendlied (Evening Song); Antonio Lotti, Pur Dicesti (Aria); Henri Reber, Berceuse; F. David, Scherzo ... ..	2
7661b	Vol. II. N. W. Gade, Elegy; Pietro Nardini, Larghetto; Joh. Brahms, Air; G. B. Pergolesi, Nina (Stelliana); W. Taubert, Serenade; M. Hauser, Le Réve (Elegie); L. Spohr, Romance; J. Offenbach, Musette; J. Becker, Romance; R. Wagner, Albumblatt ... ..	2
7661c	Vol. III. A. Corelli, Preludio; A. Meinhard, Nocturne; P. Tschalkowsky, Chanson Triste; Schulhoff, Confidence; G. Goltermann, Cantilena; H. W. Ernst, Romance; Emile Dunkler, Un reproche; R. Wierst, Sous le Balcon; A. Rubinstein, Romance; E. W. Gluck, Gavotte de "Don Juan"; R. Schumann, Stück im Volkston; Mendelssohn, Romance Espagnole ... ..	2

London: AUGENER & CO., 86, Newgate Street, E.C.; and 1, Foubert's Place, W.

## CANTATAS FOR FEMALE VOICES.

Suitable for performance at School Festivals, Musical Parties, &c.

9040	ABT, F. <b>Little Red Ridinghood</b> (Rothkäppchen). For Soprano and Alto Soli, Chorus of Female or Boys' Voices, with Pianoforte accompaniment and Recitation ( <i>ad lib.</i> ). Vocal Score. E. ... ..	3
9040a	For the same. Book of Words, containing Recitation and Words for Music. 12mo ... ..	0
9041	— <b>Cinderella</b> (Aschenbrödel). For Soprano and Alto Soli, Chorus of Female or Boys' Voices, with Pianoforte accompaniment and Recitation ( <i>ad lib.</i> ). Vocal Score. E. ... ..	3
9041a	For the same. Book of Words, containing Recitation and Words for Music. 12mo ... ..	0
9042	— <b>Little Snow-White</b> (Schneewittchen). For Soprano and Mezzo-Soprano Soli and Chorus of Female Voices, with Pianoforte accompaniment and Recitation ( <i>ad lib.</i> ). Vocal Score. E. ... ..	3
9042a	For the same. Book for Recitation ... ..	0
9043	— <b>The Hermit's Harp</b> . Cantata for Female Voices. Written by Edward Oxenford ... ..	2
9044	— <b>Rübezahl</b> . A Cantata for Soprano and Alto Soli and Chorus of Female Voices, with Pianoforte. Connected by Declamatory Recitations. Op. 593. English Version, from the German of Hermann Francke (after Musäus), by W. Grist. Vocal Score ... ..	2
9044a	For the same. Book of Words. 12mo ... ..	0
9045	— <b>The Golden Link</b> . A Cantata for Ladies' Voices ... ..	2
9037	— <b>The Gipsy Queen</b> . A Pastoral Cantata ... ..	2
9046	— <b>The Isle of Song</b> . Vocal score ... ..	2
9039	— <b>The Seasons</b> . A Masque ... ..	2
9036	— <b>Christmas</b> (Weihnachten). Cantata ... ..	2
9035	— <b>The Harvest Moon</b> . A Pastoral Cantata ... ..	2
9038	— <b>Jorinda and Jorindel</b> ... ..	2
9038a	Book of Words, with connecting Text for Recitation. 16° ... ..	0
9034	— <b>The Promised Land</b> . A Sacred Cantata ... ..	2
9241	HAYDN, J. <b>Toys Symphony</b> . Arranged in G major for Treble Voices, Pianoforte, and 8 Toy Instruments. Full Score and Complete Parts ... ..	1
9241a	Vocal Parts to ditto ... ..	0
	(The Toy Instruments for tuning to be had of the Publishers.)	
9092	HEALE, H. <b>The Watersprites</b> . Cantata ... ..	2
9096	LEVEY, W. C. <b>Robin Hood</b> . Cantata for Boys' Voices ... ..	2
9047	OTTO, J. <b>Christmas Time</b> ... ..	2
9047a	Book of Words to ditto ... ..	0
9050	POISE, M. F. <b>Little Christmas</b> . A Village Legend for Ladies' Voices. Adapted by W. Chalmers Masters ... ..	2
9050a	Book of Words ... ..	0
9052	REINECKE, C. <b>Little Snowdrop</b> (Schneewittchen). For Soprano and Alto Soli, Chorus of Female or Boys' Voices, with Pianoforte accompaniment and Recitation ( <i>ad lib.</i> ). Vocal Score. E. ... ..	3
9052a	For the same. Book of Words, containing Recitation and Words for Music. 12mo ... ..	0
9052b	Tonic Sol-fa Edition. By W. G. McNaught ... ..	0
9053	— <b>Little Rosebud</b> , or the Sleeping Beauty (Dornröschen). For Soprano and Alto Soli, Chorus of Female or Boys' Voices, with Pianoforte accompaniment and Recitation ( <i>ad lib.</i> ). Vocal Score. E. ... ..	3
9053a	For the same. Book of Words, containing Recitation and Words for Music. 12mo ... ..	0
9054	— <b>Cinderella</b> (Aschenbrödel). For Mezzo-Soprano and Soprano Soli, Chorus of Female or Boys' Voices, with Pianoforte accompaniment and Recitation ( <i>ad lib.</i> ). Vocal Score. E. ... ..	3
9054a	For the same. Book of Words, containing Recitation and Words for Music. 12mo ... ..	0
9055	— <b>The Enchanted Swans</b> (Die Wilden Schwäne). For Soprano, Alto, and Baritone Solo, Chorus, and Pianoforte Accompaniment (with Harp, 2 Horns, and Cello <i>ad lib.</i> ). Vocal Score ... ..	3
9055a	For the same. Book of Words. 12mo ... ..	0
9056	— <b>Bethlehem</b> . A Sacred Cantata for Soprano and Alto Soli, and Chorus of Female Voices. Op. 170. Vocal Score ... ..	3
9076	— <b>Good-luck and Bad-luck</b> (Glücks-kind und Pech-vogel). A Fairy Opera in Two Acts for Female Voices (Solo and Chorus), with Pianoforte Duet Accompaniment. Op. 177. English and German Words ... ..	3
9057	RHEINBERGER, J. <b>Poor Henry</b> . A Comic Cantata for Boys' Voices, with Pianoforte accompaniment, and acting Characters. Vocal Score with complete Words. E. ... ..	1
9155	— <b>The Daughter of Jairus</b> . Cantata, for Soprano and Alto Soli, Chorus of Female or Boys' Voices, with Pianoforte accompaniment. Vocal Score. E. ... ..	1
9070	SMITH, SEYMOUR. <b>The Moon</b> . Ode ... ..	1

AUGENER & Co., 86, Newgate Street, E.C., & 1, Foubert's Place (opposite Conduit St.), W., London.

# FR. NIECKS.—A CONCISE DICTIONARY OF MUSICAL TERMS.

To which is prefixed an Introduction to the Elements of Music.  
Bound in Cloth, net, 2s. 6d.

AUGENER & CO., 86, Newgate Street, E.C., and 1, Foubert's Place, W., London.

## FOLIO EDITIONS OF

### SCOTSON CLARK'S Favourite Marches.

Marche aux Flambeaux	...	...	...	...	3
Marche Anglaise	...	...	...	...	3
Marche des Fantômes	...	...	...	...	3
Marche Française	...	...	...	...	3
Marche des Girondins	...	...	...	...	3
Marche Hollandaise	...	...	...	...	3
Marche Indienne	...	...	...	...	3
Marche des Jacobins	...	...	...	...	3
Marche Militaire	...	...	...	...	3
Marche de Minuit (Midnight March)	...	...	...	...	3
Belgian March	...	...	...	...	3
Chinese March	...	...	...	...	3
Commemoration March	...	...	...	...	3
Festal March	...	...	...	...	3
Inauguration March	...	...	...	...	3
Petite Marche	...	...	...	...	3
Pilgrims' March	...	...	...	...	3
Procession March	...	...	...	...	3
Roman March	...	...	...	...	3
Russian March	...	...	...	...	3
Turkish March	...	...	...	...	3
Vienna March	...	...	...	...	3

Also published for Pianoforte Duet, Harmonium, Organ, &c.

AUGENER & CO., 86, Newgate Street, E.C., and 1, Foubert's Place, W., London.

AUGENER'S EDITION, No. 9156.

## CHRIST RAISETH JAIRUS' DAUGHTER.

A Sacred Cantata for Treble Voices. By JOS. RHEINBERGER.  
The Words adapted from the Scriptures by J. FOWELL METCALFE, M.A.

### CONTENTS:—

- No. 1. Chorus—"Behold there Cometh one of the Rulers of the Synagogue."
2. Alto Solo—"My little Daughter lieth at the point of Death."
3. Recitativo (Alto)—"While he yet spake there Cometh."
4. Alto Solo—"Thy Daughter is Dead, why troublest thou the Master further?"
5. Duet—"The Lord is Nigh unto all Them that call upon Him."
6. Recitativo (Alto)—"And when He came into the House of the Ruler."
7. Chorus of Women—"For what is your Life, what is your Life?"
8. Alto Solo—"And all Wept and Bewailed her."
9. Chorus—"And He put them all out and took her by the Hand."
10. Trio—"Thou wilt not leave my Soul in Hell."
11. Alto Solo—"Praise ye the Lord, praise ye the Lord!"
12. Chorus Finale—"O praise the Lord, for the Lord is gracious."

Vocal Score, Edition No. 9156, net, 1s.

The Words separately, per copy, 1d.; or per 100, net, 3s.

AUGENER & CO., 86, Newgate Street, City; and 1, Foubert's Place, W.

## MUSIC TO THE STORY OF

### LITTLE SNOWDROP (SCHNEEWITTCHEN).

For Soprano and Alto Solo, Chorus of Female Voices, and Pianoforte. By CARL REINECKE. Op. 133.

Edition No.	...
9052 Vocal Score	... net 3
9052a Words and Connecting Text for Recitation	... net 6
9052b Tonic Sol-fa Edition. Edited by W. G. McNaught	... net 8

### CONTENTS:—

1. Prologue (Chorus Unison), "I have a Story to tell you."
2. Chorus of Angels, "We will Greet Thee."
3. Snowdrop's Song (Sopr.), "The Birds are Singing loud and clear."
4. Song of the Dwarf Tom (Mez. Sopr.), "Now all the Tasty Soup is made."
5. March of the Dwarfs (Pianoforte).
6. Slumber Song of the Dwarfs, "Though the Night Winds whistle wild."
7. Song of the Dwarf Tom (Mez. Sopr.), "Again my Fate is Grief."
8. Snowdrop's Song (Sopr.), "Who in the House would Care to Stay."
9. Song of the Dwarfs round the Coffin of Snowdrop (Chorus), "Not within a Gloomy Grave."
10. Played while the Dark Form is dancing with the Fair Lore (Pianoforte Solo).
11. The same as Pianoforte Duet.
12. Final Chorus, "The Night is Departed."

London: AUGENER & CO., 86, Newgate Street, City; and at their only West End Branch, 1, Foubert's Place, W.

## SUITE (No. 3, in A minor), for Violin and Piano-forte (Preludio, Allegro, Barcarole, Tema con Variazioni), by GUSTAV JENSEN, Op. 25. Edition No. 8,680; net, 2s. 6d.

AUGENER & CO., 86, Newgate Street, and 1, Foubert's Place.

## ESTERA GAVOTTE. By MARIE WURM. Piano-forte Solo, 4s.; String Orchestra Score and Parts, Edition No. 7,099, net, 1s.

AUGENER & CO., 86, Newgate Street, and 1, Foubert's Place.

AUGENER'S EDITION, No. 8100.

## PIÈCES DE CLAVECIN,

Composées par  
FRANÇOIS COUPERIN.

Revises par

J. BRAHMS ET FR. CHRYSANDER.

8100a Livre 1. Paris, 1713	...	...	...	...	Each Book,
8100b " 2. Paris, 1716-1717	...	...	...	...	net, 2s. 6d.
8100c " 3. Paris, 1722	...	...	...	...	
8100d " 4. Paris, 1730	...	...	...	...	

AUGENER & CO.,

86, Newgate Street, and 1, Foubert's Place, London.

## GURLITT'S POPULAR PIANOFORTE TUTOR.

PART I. The Elements of Music, Elementary Five-fingered Exercises, The Scales, 6 Melodious and Easy Duets, 20 Popular Melodies and Pieces in C major and A minor.

PART II. Exercises in Double Notes, Scale Exercises in G major, E minor, F major and D minor, 27 Popular Melodies in C, G, F, and E major, and D minor.

PART III. Grace Notes or Ornaments, Arpeggios, the major and minor scales, 15 Popular Melodies in various keys.

80 Folio Pages. Complete, in paper cover, 5s.; bound in boards, 6s.

AUGENER & CO. Sole Addresses:—86, Newgate Street, E.C., and 1, Foubert's Place (opposite Conduit Street), W., London.

## VOCAL DANCE TUNES, OLD AND NEW.

Movements from Instrumental Works arranged for TWO FEMALE VOICES, with Pianoforte Accompaniment.

No.		Net.
4011	Sing, Nightingale. Minuet. (X. Scharwenka)...	3
4012	Merrily Singing. Minuet. (Del Valle de Paz)...	3
4013	With Hands Entwined Together. Mazurka. (C. Gurliitt)...	3
4014	Gone are Night's Dull Shadows. Mazurka. (F. Chopin)...	3
4015	'Tis Sweet when the Sun is Rising. Polonaise. (C. Gurliitt)...	3
4016	One by One the Flowrets. Polka. (C. Gurliitt)...	3
4017	Hail, all Hail, Fair Spring. March. (X. Scharwenka)...	3
4018	Dancing Wavelets fair to See. Sarabande. (J. S. Bach)...	3
4019	The Primrose. Gavotte. (X. Scharwenka)...	3
4020	See the Morning Light Advances. Gavotte. (Del Valle de Paz)...	3
4021	Behold, 'tis Golden Morning. Waltz. (F. Schubert)...	3
4022	The Violet. Waltz. (C. Gurliitt)...	4
4023	Behold the Moon with stately mien arise. Minuet. (Beethoven)...	3
4024	O Golden Days of Summer. Minuet. (F. Schubert)...	3
4025	Who will come with me? Gavotte. (Gluck)...	3
4026	Come and Go. Gavotte. (Bach)...	3
4027	Ho! 'tis a Sunny Morning. Hungarian Dance. (F. Schubert)...	3
4028	Heyho! for Summer Time. Bohemian Dance. (F. Kirchner)...	4
4029	Hark! hark! The Breezes softly stealing. Spanish Dance. (Del Valle de Paz)...	4
4030	Ye Merry Birds on Yonder Tree. Waltz. (F. Schubert)...	4
4031	Sing, Sweet Songsters. Scherzo-Minuet. (Del Valle de Paz)...	4
4032	Blow! Ye Zephyrs o'er the Sea. Mazurka. (F. Chopin)...	3
4033	Lo! The Lark uprises. Polish Dance. (X. Scharwenka)...	4
4034	Hark! Across the Golden Meadows. Tarantelle. (X. Scharwenka)...	4
4035	Behold, behold the Moon. Air du Dauphin. (J. L. Roedel)...	3

AUGENER & CO., 86, Newgate Street, London.

JUST PUBLISHED, PRICE 1S.

## TEN TWO-PART SONGS. By FRANZ ABT. Also Singly for Classes, 2d. each.

METHVEN SIMPSON & CO., Dundee & Edinburgh.

## MÜNICH. BOARDING-HOUSE SUITABLE

FOR PUPILS WHO STUDY MUSIC. Boarders find a comfortable home at Frau Doctor Matthes, Amalienstrasse 1. English spoken. Terms at from £5 to £7 10s. per month.

# NOVELTIES. NOUVEAUTÉS

July 1st, 1889.

(Nova).

Le 1er Juillet, 1889.

AUGENER & CO., 86, Newgate Street, E.C., and  
Foubert's Place, W. (opposite Conduit Street), London.  
N.B.—Not connected with any other West End address.

Edition  
Number.

## PIANOFORTE SOLOS (à 2 mains). s. d.

- CHOPIN, F. Ballades. Reprinted from the Russian Publication, which was Revised, Fingered, and carefully Corrected after the Parisian, English, and German Editions by Carl Klindworth; final Revise by Xavier Scharwenka.
- 8070 Superior Edition ... .. net 1 6  
6095 Popular Edition ... .. net 1 —
- 6120b DEL VALLE DE PAZ, E. Umoristiche (Humor-  
esken). Op. 67. Book II. ... .. net 1 —
- GAUTIER, LÉONARD. Vive la Pologne. Redowa 3 —
- GURLITT, CORNELIUS. 12 Rondinos (First Series) leading from the easiest up to the difficulty of Clementi's first Sonatina in C major, arranged and fingered by C. Gurlitt:—  
No. 5. GELINEK, in C ... .. 3 —  
6. C. CZERNY, in C ... .. 3 —
- NICODÉ, J. L. Adagio de la Sonate ... .. 3 —
- POTJES, EDUARD. Bal Champêtre. Suite de Danses. Op. 19.  
No. 1. Marche ... .. 3 —  
2. Valse ... .. 3 —  
3. Intermezzo. Les Gnomes ... .. 3 —  
4. Mazurka ... .. 3 —  
5. Polka ... .. 3 —  
6. Galop ... .. 3 —
- 6384 SCHARWENKA, XAVER. Zwei Erzählungen am Klavier. Op. 5 ... .. net 1 6

## PIANOFORTE DUETS (à 4 mains).

- 8627 SCHUMANN, R. Bal d'Enfants (Kinderball). Op. 130. Revised by E. Pauer. Oblong ... net 1 —

## INSTRUMENTAL.

- BEETHOVENIANA. Extraits des Sonates pour Piano de Beethoven, arrangés par Fr. Hermann. Livre C. Op. 2. No. 3; Op. 13; Op. 14; No. 2; Op. 31, No. 3:—  
7143c Pour 2 Violons, Viola, Violoncelle et Contrebasse (ou Orchestre à Cordes) ... .. net 2 6
- 7773 GRÜTZMACHER, F. Daily Exercises (Tägliche Uebungen) for the Violoncello ... .. net 1 4
- HERMANN, FR. Morceaux d'ensemble:—  
g. MOZART. Andante du 8me Quatuor:—  
5330g for 2 Violins and Piano ... .. net 1 —  
7215g for 3 Violins and Piano ... .. net 1 2  
7130g for 2 Vlns., Viola, 'Cello, C. Bass, and Piano net 1 4  
7110g for 3 Vlns., Viola, 'Cello, C. Bass, and Piano net 1 6
- h. F. HERMANN. Barcarolle:—  
5330h for 2 Violins and Piano ... .. net 1 —  
7215h for 3 Violins and Piano ... .. net 1 2  
7130h for 2 Vlns., Viola, 'Cello, C. Bass, and Piano net 1 4  
7110h for 3 Vlns., Viola, 'Cello, C. Bass, and Piano net 1 6

## VOCAL MUSIC.

- DANCE TUNES, Old and New. Movements from Instrumental Works arranged for Two Female Voices, with Pianoforte accompaniment:—  
4027 Ho! 'tis a Sunny Morning. Hungarian Dance. (F. Schubert)...net — 3  
4028 Heyho! For Summer Time. Bohemian Dance. (F. Kirchner)...net — 4  
4029 Hark! Hark! The Breezes softly Stealing. Spanish Dance. (Del Valle de Paz)...net — 4  
4030 Ye Merry Birds on yonder Tree. Waltz. (F. Schubert)...net — 4

## Novelties—Vocal Music continued.

- 9089 GODFREY, PERCY. The Vale of Flowers. A Pastoral Idyll for Female Voices, Soli and Chorus, with Pianoforte Accompaniment ... .. net 2 —
- HEALE, H. Two-Part Choruses for Female Voices, with Pianoforte Accompaniment:—  
4008a The Emigrants ... .. net — 3  
4008b Gentle Spring ... .. net — 4
- KREUZ, H. Better to Know. Song ... .. 4 —
- RENAUD, ALBERT. Autumn Triolets (Triolets d'Automne). Song ... .. 4 —
- 4621 SCHUMANN, R. The Return (Am Bodensee). Four-Part Song for S.A.T.B. ... .. net — 4
- SHARPE, HERBERT, F. Songs of the Year. 12 Two-Part Songs for Female Voices. (Op. 16):—  
4126g July (Golden Days)... .. net — 4
- STEAD, WALTER. Oh Maiden! Dear Maiden. Song ... .. 4 —
- WEIDT, H. The Polish Exile (Der verbannte Polenfürst). Bass Songs No. 58 ... .. 3 —

## AUGENER & Co., London:

City Chief Office: 86, Newgate Street, E.C.

Only West End Branch: 1, Foubert's Place, W.  
(opposite Conduit Street).

All Communications should be addressed as above. Cheques and Post Office Orders payable to the order of Augener & Co., and to be crossed "Central Bank of London."

Telegraphic Address—AUGENER, LONDON.

## "THE MONTHLY MUSICAL RECORD."

## SUBSCRIPTIONS PER ANNUM (Free by Post):—

Postal Union (Europe and America)	s. d.
Australia and Foreign Colonies	2 6
	3 0

The Number of the "Monthly Musical Record" is 6,000 per month. This can be verified at CASSELL & COMPANY'S, the Printers, Belle Sauvage Yard, Ludgate Hill.

The Scale of Charges for Advertisements in reference to musical matters is as follows:—

PER PAGE .. .. .	£5 0 0
8 IN. BY 3 .. .. .	2 16 0
4 IN. BY 3 .. .. .	1 10 0
2 IN. BY 3 .. .. .	0 16 0
1 IN. BY 3 .. .. .	0 9 0

Smaller Advertisements at the rate of 1s. per line.

Advertisements referring to musical matters are accepted only as far as there is room, or if the character of the advertisement admits of its publication in the "MONTHLY MUSICAL RECORD."

## CONTENTS.

PAGE

JULIUS ECKARDT'S "FERDINAND DAVID AND THE MENDELSSOHN FAMILY." By FR. NIECKS .. .. .	145
THE ORGAN WORKS OF J. S. BACH. EDITED BY W. T. BEST. By STEPHEN S. STRATTON .. .. .	147
MUSIC AS A RELIGIOUS FORCE. By G. W. L. MARSHALL-HALL .. .. .	149
THE LARGEST ORGAN IN THE WORLD .. .. .	150
FOREIGN CORRESPONDENCE: MUSIC IN LEIPZIG AND VIENNA .. .. .	151
OUR MUSIC PAGES: NOUVELLES VAISES MIGNONNES. By VALLE DE PAZ .. .. .	152
REVIEWS .. .. .	153
OPERA AND CONCERTS .. .. .	154
MUSICAL NOTES .. .. .	161
ANTIQUARIAN MUSIC .. .. .	163
JULY NOVELTIES OF AUGENER & CO. .. .. .	168